MAXIMUM ROCKNROLL

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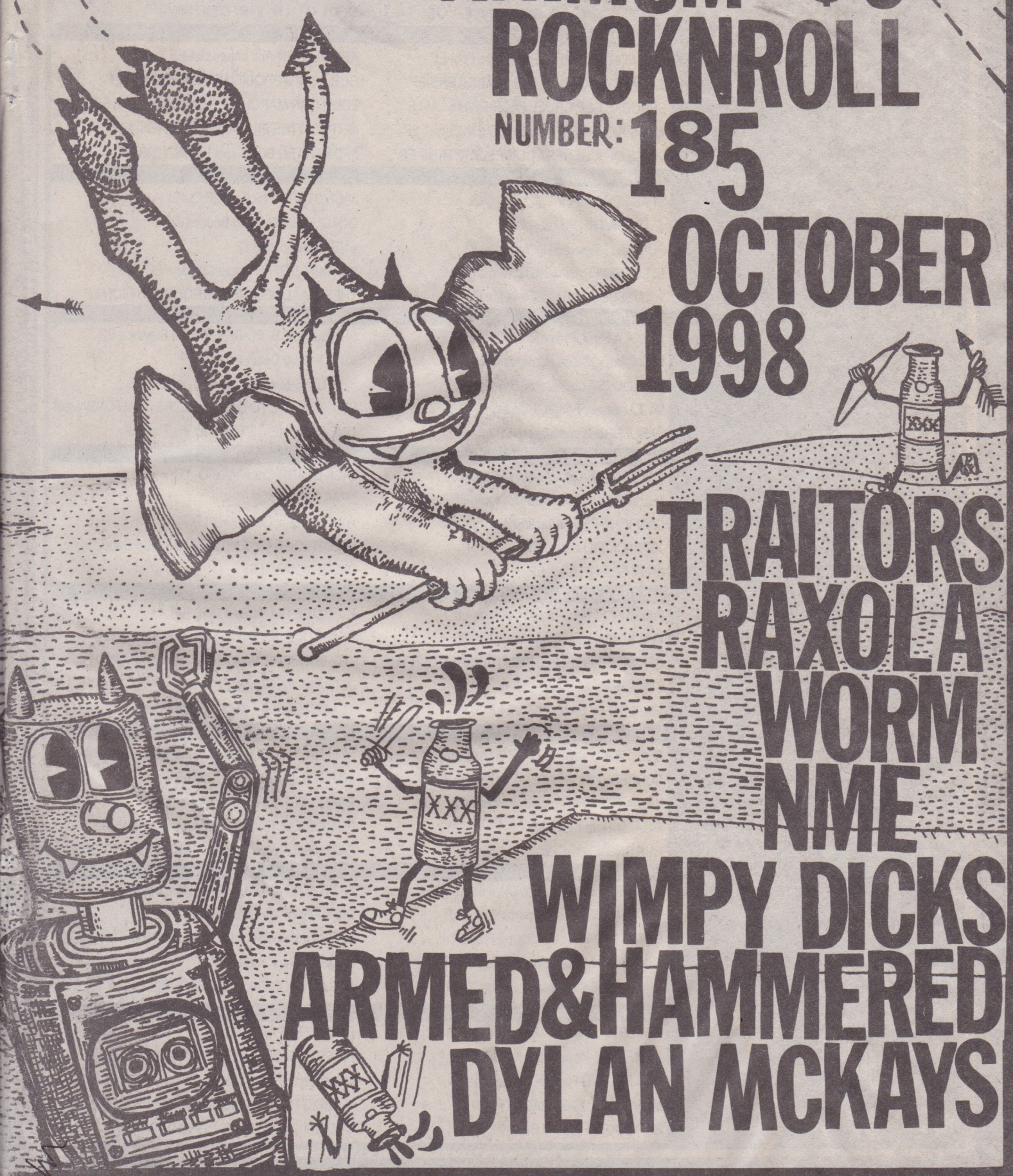
NUMBER: 185

OCTOBER 1998



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SUBSCRIPTIONS: (postpaid prices)
•*U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00. If you're from California, send $19.49 (sales tax).
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BACK ISSUES AVAILABLE:
Back issues 137, 143, 145-146, 148-149, 152-155, 156 Pt 2, 157, 159-161, 166, 168, 170-175, 177-184 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 22nd of previous month– **NO LATER!!!**
Issue out: by 2nd week of following month.

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

AD CRITERIA:
Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classfieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: William McCurtin

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415) 642-6800 or fax (415) 642-6810. Also available from: Dutch East, Get Hip, Smash, Subterranean, Last Gasp, Rotz, See Hear, Cargo, Armadillo, Ubiquity, Choke Inc, Desert Moon and Marginal.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415) 923-9814
Fax (415) 923-9617
Email: maximumrnr@mindspring.com
(use this mainly for comments & letters. Use phone for ads & other business stuff)

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

JACQUELINE PRICHARD

ONE FOR THE GIPPER-Pity The Fool-EP	AUS ROTTEN-Anti Imperialist-EP
E-CLASS-EP/GOD HATES COMPUTERS-EP	GOB/AGORAPHOBIC NOSEBLEED-split EP
SPROCKET-EP/CRUEL FACE-EP/MY LAI-LP	FOUR MAN MARCH-EP/REACH THE SKY-EP
ARMS REACH/FORWARD DEFENCE-split EP	JETPACK/THE PILLS-split EP/DRAGS-45
VOICE OF A GENERATION-EP/SHIFTERS-EP	FFD/ROTTEN BOI!S-split EP/VICTIMS EP

JEFF HEERMANN

SPASTICS-Live-LP	JACK STARR-Chicken/U.F.O-45
JETPACK/THE PILLS-split EP	GOTOHELLS-Burning Bridges-CD
EUNUCHS-Revved-Up Youth...-LP	CHELSEA-bootleg LP
ELECTRIC FRANKENSTEIN-With Rik L. Rik-EP	WORKIN' STIFFS-Liquid Courage-LP
WILDEBEESTS-Go Wilde in the Countrye-LP	THEE WAALT DIISNEEY PROODUUCTIION-LP

TOM HOPKINS

NAUSEA-Here Today-LP/EUNUCHS-LP	BURNED UP BLED DRY-Cloned Slaves...-EP
LOS CRUDOS-Los Primeros Gritos-LP	V/A-Killed By Death #15 1/2-LP
BOLLOCKS-Total Fuckin' Bollocks-10"	SHIFTERS-Mix It Up-EP
MY LAI-Learn, Forget, Relearn-LP+live	PROJECT HATE/FORMER MEMBERS OF ALFONSIN-split
VARUKERS-Bloodsuckers-LP	ONE FOR THE GIPPER-Pity the Fool-EP

CAROLYN KEDDY

THE BLACKS-Let It All Hang Out-EP	JACK STARR-Chicken/UFO-45
THE EUNUCHS-Revved-Up Youth-LP	SPASTICS-live-LP
CATFIGHT-Panic Attack/She's Tight-45	WIMPS-Rollin' Out With...-LP
JETPACK/PILLS-split EP	ELECTRIC FRANKENSTEIN-Listen Up Baby-10"
SHIFTERS-Mix It Up-EP	UNDERTONES-LP

DULCINEA LOUDMOUTH

WORKIN' STIFFS-Liquid Courage-LP	RUPTURE-Get Fucked Cunt-EP
THE BLACKS-Let It All Hang Out-EP	REJECTS-El Boomerang Rapido-10"
GRINNERS-LP/ELECTRIC FRANKENSTEIN-LP	THE EUNUCHS-Revved-Up...Rampage-LP
SUICIDE KING-New York-LP	JETPACK/PILLS-split EP
V/A-Killed By Death #15 1/2-LP	TEXAS TERRI & THE STIFF ONES-live

RAY LUJAN

CHELSEA-LP/LOS CRUDOS-Los Primeros Gritos-LP	BELLRAYS-Let It Blast-CD/SHIFTERS-Mix It Up-EP
SCREECHING WEASEL-TV City Dream-LP	MARSHES/TRAVIS CUT-split EP
WORKIN' STIFFS-Liquid Courage-CD	BRAND NEW UNIT-Diddley Squat-LP
4 GAZM-Here Kitty Kitty-CD	BOMBSHELL ROCKS-Underground Radio-CD
HUNTINGTONS-CDs	CATFIGHT-Panic Attack-45/LOOSE CHANGE-live

TIMOJHEN MARK

BURNED UP BLED DRY-Cloned Slaves-EP	CAPITALIST CASUALITIES-Dark Circle-5"
LOS CRUDOS-Los Primeros Gritos-LP	DICK ARMY-Winners By Default-EP
ETHNIC-CD/V/A-Let's Start a Riot-EP	GASP-Drome Triler of Puzzle Zoo People-LP
JENNY PICCOLO-Joined at the Brain-EP	NAUSEA-Here Today-LP
V/A-Accidental Double Homicide-2xEP	LOS CRUDOS/DROP DEAD/RUINS-live

ALLAN MCNAUGHTON

ADVERTS-Singles Collection -LP	BROCCOLI/PINTO-EP
DiSAFFECT-Powerless with a Guitar-LP	FIREBALLS OF FREEDOM-Viva El Gato-EP
FUN PEOPLE-Fun People Experience	V/A-Rejected and Warzone Present...-EP
MURDER SUICIDE PACT-LP	PROJECT HATE/FORMER MEMBERS OF ALFONSIN-split
SPROCKET-Hide the Bodies-EP	UNDERTONES-LP/JUST ONE DAY-s/t-CD

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

RAIMUNDO MURGIA

VOICE OF A GENERATION-The Bluejackets-EP	DROPKICK MURPHYS/OXYMORON-split EP
ELECTRIC FRANKENSTEIN-Spare Parts-LP	LOS CRUDOS-Los Primos Gritos-LP
RUPTURE-Get Fucked Cunt-EP	SHIFTERS-Mix It Up-EP
ANTIWORLD-Wasp Woman-EP	ELECTRIC FRANKENSTEIN-Listen Up Baby-10"
BOLLOCKS-Total Fuckin' Bollocks-10"	NAUSEA-Here Today-LP

MARK MURRMANN

JETPACK/PILLS-split-EP	V/A-Let's Dig 'em Up-LP
BIG BOBBY & THE NIGHTCAPS-...Roll-LP	SATAN'S PILGRIMS-Play Ghoulish for You-EP
SHIFTERS-Mix It Up-EP/SPASTICS-Live!-LP	THE BAD POPES-Fall In Love With...-EP
GOD HATES COMPUTERS-EP	DICK ARMY-Winners By Default-EP
THUNDERCRACK-Own Shit Home-LP	V/A-Killed By Death #15 1/2 & #18-LPs

JAH NELL

SCARED OF CHAKA-live!	LOS CRUDOS-Los Primos Gritos-LP
GOD HATES COMPUTERS-Morons-EP	ELECTRIC FRANKENSTEIN-...with Rik L. Rik-EP
M&A Laudromat Newsletter #2-zine	WHITE OUTS/SPIDER FRIENDZ-split EP
UNDERTONES-LP	STEREO TOTAL-Cover Girl-EP
ELECTRIC FRANKENSTEIN-Listen Up Baby-10"	V/A-Killed By Death #15 1/2-LP

BRUCE ROEHRS

DROPKICK MURPHYS/OXYMORONS-split EP	WORKIN' STIFFS-CD/HEIDNICK STEW-EP
VOICE OF A GENERATION-The Bluejackets-EP	V/A-Screams From the Gutter-CD
GUTTERSNIPE-Never Surrender Never Give In-CD	YOUTH ANTHEM-EP/BLOCKBUSTER-EP
BOLLOCKS-10"/NO ONE'S VICTIM-EP	V/A-Siege the Day-CD/GLORY STOMPERS-10"
SHOWCASE SHOWDOWN-live	TEXAS TERRY & THE STIFF-Eat Shit-CD+live

MAX WARD

SOCIETY OF FRIENDS AKA THE QUAKERS-EP	FORWARD DEFENSE/ARMS REACH-split EP
TUOMIOPÄIVÄN LAPSET-Painukaa Vittuun-2xEP	V/A-Tokyo Santama City Hardcore 2-EP
DEAD DRUNK/APARAT-split-EP	V/A-Accidental Double Homicide-2xEP
BURNED UP BLED DRY-Cloned Slaves-EP	APESHIT-No Shadow Kick-EP
GOB/AGROPHOBIC NOSEBLEED-split EP	MURDER SUICIDE PACT-LP

RYAN WELLS

UFO DIKTATORZ-Kastrat Guitar-EP	FIREBALLS OF FREEDOM-Viva El Gato-EP
MIGHTY FOUR-Hearts-EP	V/A-Springtime In Belsen-LP
THE BLACKS-Let It All Hang Out-EP	DEFECTIVES-D is for...-EP
JETPACK/PILLS-split-EP	LLYGOD FFYRNIG-NCB-EP
WILDEBEESTS-Go Wilde-LP	V/A-Diggin' for Gold Vol. 8-LP

KENNY KAOS

SHIFTERS-Mix It Up-EP	SUPER KINGS-Volume 1-EP
MÄDELS NO MÄDELS-Take That!-EP	WIMPS-Rollin' On With...-LP
THE BLACKS-Let It All Hang Out-EP	SPASTICS-Live-LP
ATTENTAT-Tartuerade Tårar-LP	DRAGS-I Killed Rock And Roll/Blacklight-45
REJECTS-El Boomerang Rapido-10"	BIG BOBBY AND THE NIGHTCAPS-...Roll-LP

ZINE TOP TEN

Upstart Vol 1 #2	Please Fallmorning #1
Limousine #6	Factsheet 5 #64
Punk Fiction #8	Yard Wide Yarns #6
Fracture #3	Beans & Rice #6
Contrascience #6	Drop Out #6

ZINE SHITWORKERS

Aragorn	John Backstrom
Paul Barger	Michelle Barnhardt
Lily Boe	Jerry Booth
Enrico Cadena	Chris Charla
Mel Cheplowitz	Brianna Chesser
Catherine Cook	Jeremy Cool
Rob Coons	Mikel Delgado
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Dulcinea Loudmouth	Michael Lucas
Ray Lujan	Hal MacLean
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Mundo Murguia	Allan McNaughton
Mike Millett	Jah Nell
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Mark Murrmann Jacqueline Prichard

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#137/Oct '94. Guitar Wolf, Billy Childish, Boxhamsters, A.F.I., Disassociate, Jack Kevorkian & The Suicide Machines, Sound Bite House, Boston Archives, The Trashwomen, Violent Society, Hellbillys, No Demuestra Interes, Spider Babies, "Roots Of Punk–Chess, Sun...".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, "Roots Of Punk–MC5", "Cartoons Of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down.

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk–The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes, Juveniles, Richard the Roadie, "Roots Of Punk–The Sixties Pt 2".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pitt.

#153/ Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika".

#155/ Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, T.M.T., H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Ussue 1, Clint Walker.

#157/Jun '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Pioneers of Punk–Sham 69".

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pig-Dogs, Round Ear Spocks, David Hayes of Very Small Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Pioneers of Punk–The Dickies".

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Pioneers of Punk–Eater".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts, "Pioneers of Punk–Ohio '77".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Pioneers of Punk–Dead Boys".

#168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit, "Pioneers of Punk–SLF, Undertones".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Pioneers of Punk–The Slits".

#171/Aug '97. Strychnine, Idiots, Patrick Grindstaff of Pelado Records, Misanthropists, Racetraitor, Violent Society, Knuckleheads.

#172/Sept '97. Withdrawls, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, The Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.

#173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, The Bristols, My 3 Scum, The Space Shits, Chris of Pessimiser Records, The Reclusives, Nick Qwik, "Pioneers of Punk–GG Allin".

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, "Education" theme issue.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes, "Pioneers of Punk: The Henchmen", Filmmaker Lech Kowalski.

#177/Feb '98. Superfly TNT's, Submachine, Dropout, Society Gone Madd, Pinhead Circus, Ann Beretta, Blackbird, Naive, Useless I.D., Quarantine, "Roots of Punk–Generation X.

#178/Mar '98. Forgotten Rebels, The Dirtys, Josh Collins, The Letterbombs, Go-Devils/Gyogun Rend's/Room 41, Tone Deaf Pig-Dogs, American Steel, "Economics theme issue".

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag, They Still Make Records, "Pioneers of Punk–Dangerhouse Records".

#180/May '98. Reinforce, Discontent, T.V. Killers, Slack Action, The Eyliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, The Jack Saints, Stray Bullets, "Pioneers of Punk–Patti Smith".

#181/June '98. Grapefruit, The Druggies, Stiletto Boys, All Bets Off, Bonecrusher, Summerjack, Cell Block 5, D.D.I., The Normals, "Pioneers of Punk–999", "Pirate Radio" theme issue.

#182/July '98. Thee Headcoatees, Vapids, Manchurian Candidates, Squiggy, Nema, Traffic Violation Records, Jumpin' Land Mines, B-Movie Rats, Budget Girls, The Bruisers, Discount, Dead End Kids, "Pioneers of Punk–Adverts".

#183/Aug '98. Lewd, Asshole Parade, His Hero Is Gone, Cee Bee Beaumont, Teen Idols, "Pioneers of Punk–X-Ray Specs", Article on Chiapas.

#184/Sept '98. Absentees, Devoid of Faith, UXA, Umlaut, Four Letter Word, Streetwalkin' Cheetahs, Ricanstruction, Libertine, Indecision, Snarkout Boys, "Pioneers of Punk–Black Flag".

#185/Oct '98. Traitors, Whimpy Dicks, Armed & Hammered, Dylan McKays, NME, Tezacrifco, Worm, Roswells, Raxola, Beatnick Termites. "Pioneers of Punk–Adverts".

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Records/zines? See detailed information listed on the mastheads of the Record Review and Zine Review sections.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on previous page.

Lil' Deputy is proud to present part three of the U.S. Hugs Trilogy...

FUCKFACE "BASTARD" seven inch

Five Songs of ear crushing terror from San Francisco
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Feeling Rich? Splurge on these!!

*COWARD /SAP split 12"
*LIZARDS - "Nafum K." 7"
*Mike & the Molesters debut 7"
*Lonestar Showdown #1 with Motards, Cryin' Out Louds, Wormdirt and the Reclusives.
*Lonestar Showdown vol. #2. New with Hamicks, Phantom Creeps, Paranoids and Stretford

Want to win friends and influence people??

*Good Riddance/ Reliance split 7"
*Good Riddance "Gidget" 7"
*Motards/ Fuckemos split 7"
*All You Can Eat "Ballinger" 7"
*Well Fed Smile "71 Reasons" 7"
*Brick debut 7" *GOMEZ LP/CD

Prices: 7"=$3. LP=$6. CD=$8.

Homeless Please Help!

*Safehouse "They SaY..." 7"
*Hickey "Gaia" 7"
*Crown Roast 7"
*Sap "Circular Breather" 7"
*Cryin' Out Louds/ Motards 7"
*A.P.B./ Well Fed Smile 7"
*Plaid Retina 7"
*Gomez/ All You Can Eat split 7"

LI'L DEPUTY RECORDS
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Orders are filled the next day!! If you want a catalog send a goddamn stamp (or I.R.C.!!!) Cash check or M.O. to JOEY EDWARDS. If you live anywhere besides the good ole' U.S. of A send some extra $$$. Got a shitty zine or radio show send a copy or a playlist and I'll send you stuff. I will trade records for NSFL T-shirts. All Li'l Deputy products are usually distributed by: 1000 Flowers and Leafs, Vital, Battlenek, Vaccum, Soda Jerk, No Idea, Get Hip, Subterranean, Revolver, Rhetoric, Sound Idea, Scratch, and Li'l Kids! Some times I wonder why I even bother to keep doing this. Then I say to myself "Oh, yeah, its for the chicks."

NEW PHONE #512 476-4657 or Fax: 512 477-6570 or Email: JOEYEDW@MAIL.UTEXAS.EDU

HOPSCOTCH

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#7 AREA 51..
• discography 10"

#6 SAKE / SUBMISSION HOLD
• unnatural disasters split 12"

#5 MURDER CITY DEVILS
• three natural sixes 7"

#4 APEFACE
• s/t 12"

#3 SUBMISSION HOLD
• garlic for victory 7"

#2 RUN FOR YOUR FUCKING LIFE
• s/t 7"

#1 DEATH WISH KIDS
• theres nothing in school... 7"

-coming soon-
- !!! 7"
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-a vinyl comp and more...

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Dolores MAILORDER!

DOLORES RECORDS

UNION CARBIDE PRODUCTIONS - THE GOLDEN AGE OF U C P Legendary Carbide recordings mixed with a few hard-to-get gems. incl. a couple of trax from their Steve Albini recordings. CD-$12

THE ODD NUMBERS - A GUIDE TO MODERN LIVING (LTD ED PICTURE-DISC) The European picturedisc-version of this sure-to-be-classic is limited to 500 copies!" PIC-LP-$10

ODD NUMBERS-MOVE ON UP/I AM ONE Ltd 7" for the Dolores Singles Club made in 500 copies. Covers of Curtis Mayfield and The Who. 7"-$4

STARMARKET - SUNDAY'S WORST ENEMY Starmaket returns with a brand new record filled with powerful pop-tunes. Supported Texas Is The Reason on their European tour. Pic-disc is limited to 500 copies! CD/PIC-LP-$12/$10

STARMARKET-UNSAID Superhit from the latest album with three unreleased demotracks. CDS-$7

STARMARKET- T-shirt "Sunday's..."-cover on white TS-$12

RANDY-THE REST IS SILENCE Ultra-fast and socially aware punk. Rave reviews in MRR, among others. CD/LP-$12/$10

RANDY- Tour T-shirt "The Rest..."-cover on white TS-$9

MONSTER-DEBBIE Soul/SKA-influenced 77-punk. 7"-$4

BRICK-SUOMI Chicagosounding HC-mayhem. Look out for their upcoming album produced by Shellac's Bob Weston! CD-$12

NO LOOKING BACK RECORDS (SxE HC)

FRODUS - 22D-10 Spazz-core from DC-trio feat. Battery-member. CD-$12

OUTSTAND - WHITE CANE Beautiful debut 6-song mcd with emotiolal, energetic post-HC. MCD-$9

NINE - TO THE BOTTOM Angry HC with emo-lyrics. MCD-$9

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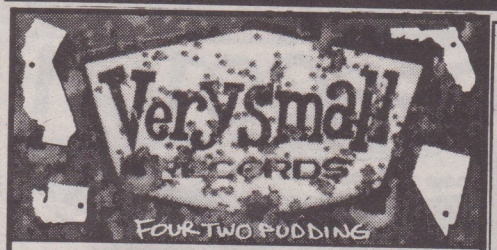

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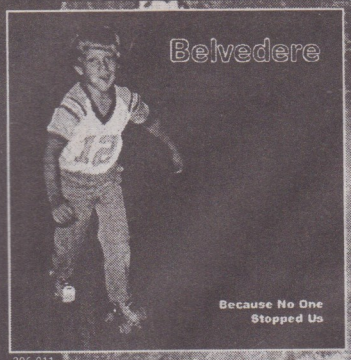

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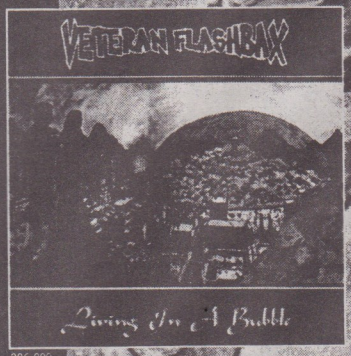

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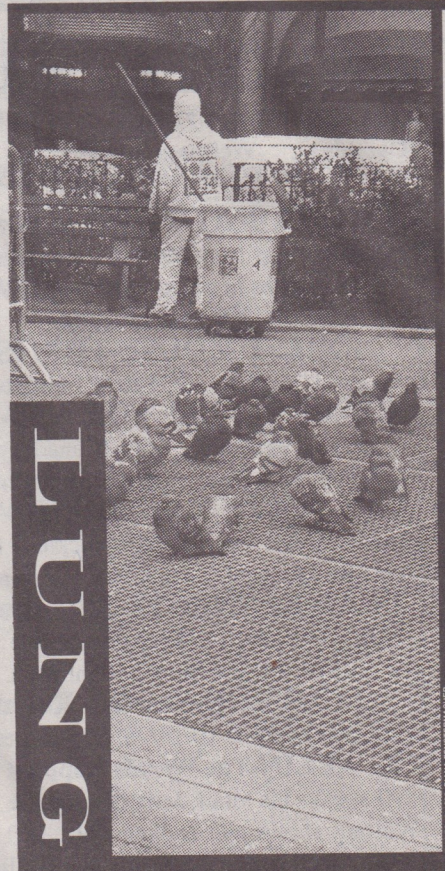

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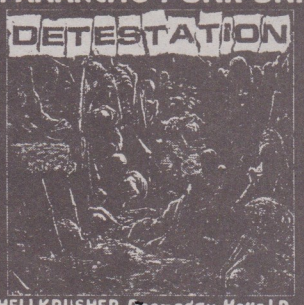

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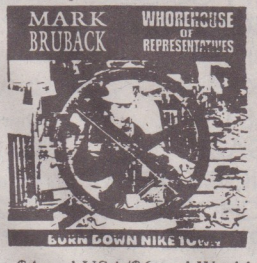

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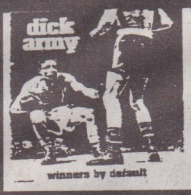

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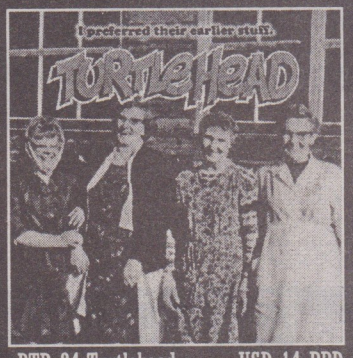

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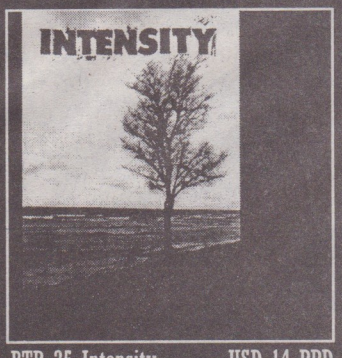

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Letters

Dear *Maximum*,

I am trying to start up a network for small, independent, d.i.y. screen printers, especially those who make stuff of a humorous or political nature. The purpose of this is primarily as an exchange network for those of us who make and sell our own merchandise at shows and through distro to trade with each other and have more stuff to carry. This will also act as a way for us to share information and techniques, know who and who not to deal with, and basically act as a sort of loose organization where small screen printers look out for one another.

I would like anyone who is interested to get in touch with me, and I will send you further information. Also, unless you email me, please include a stamp. Thanks,
Greg Pseudonymous/ PO Box 1235/ Greenwood, MS 38935-1235/ gpseudon@ hotmail.com

Dear people of MRR,

Thank you for reviewing our zine *Gorgeous* #2 in issue 183, August '98, but the address was printed wrong in the review, it should read RD1/ PO Box 1074/ Russell, PA 16345. I know this is too late for you to print it differently in that issue, but could you please reprint it in the next issue with the correct address? Thanx again.
Jamie and Karen of *Gorgeous*

Dear MRR,

I would like to thank you for the excellent review that you gave our zine: *Cornflake Overdose*. Since then we have been receiving mail and all is looking up for future issues. Its so cool when you can send your work out and have it get reviewed in a publication (*for free*) that is distributed world wide, in turn letting others know what's out there. We are anxious too send you the next issue but we must first forewarn you. In our interview with Bobby Steele he does not take kindly to your zine mate and founder, Tim Yohannan. His views are not ours and we know either of these people personally so we cannot take sides. We hope that no controversy is stirred (including Smelly Mustafa bashing Ben Weasel) and that our zine will once again be enjoyed by all at MRR. Thanks again for your support,
Chad Overdose/ 38 Highland Ave./ Battle Creek, MI 49015

PS You printed the wrong zip in your review, though we have been receiving our mail, could you please make this small correction? Thank you.

Allan -

Saw your review of *Hoofsip* #42 in MRR #182. Glad you thought it was "probably the best issue" you've seen so far. But, I thought you might be interested in knowing that we *did not* poke fun at Tim Yo and MRR because we received a bad review. Hell, if we were to do that, we'd have to do it almost *all the time* because we've received quite a few bad reviews from you. We did it as a joke. We're all very sarcastic here and always write stuff like we're "disgruntled youth bitchin' about the scene." We know the mocking comments made about Tim were weak, but this was just another sarcastic way to show how petty most punks' rants are. We're just a bunch of smart asses, but we really do appreciate MRR even if we do "bitch" about it occasionally. Bye.
Dan (editor, writer, publisher, artist—*Hoofsip*)

Nick,

Although there is nothing seemingly wrong or interesting about your teenage drinking binge in New York City, your rant on prostitution, however "cool" and un-p.c. is moronic. If prostitution in your opinion is modern day slavery and you like to look at them nevertheless, maybe you would also like to look at Africans shackled at the ankles.

Perhaps you live in the Springer world of "pimp wars," where women are dragged kicking and screaming from their caring mothers and forced at gun point to sell their bodies and souls for 10% of the going pimp commission rate. You should muster the balls to talk to these women instead of lusting after computer-generated cheerleaders, before you decide that they have no right to do what they wish their own bodies.

Prostitution may be as old as slavery, however there is one big difference. Free will. Try as you might to score with right-wing feminists with your fascist mentality, you are doing nothing but lumping prostitutes in with any unfortunate that does not have the chance to live his/her own life.
Maria

Dear MRR readers and classifieds answerers!

I need to let everyone know of my address changes. If you've written for the Charles Bronson or Gauze video or *Punk Rock Film Guide* or *Marcie's Book of Vegan Recipes For Non Picky People*, this means you. And if you've answered my classifieds regarding Sick Punks this is especially for you. You may have written Sue or Siue at PO Box 543 in Toronto, or Siusan or Susan at 29-492 Bloor St. W in Toronto or even 771 Euclid Ave in Toronto. Scrap all those! If you've written in regards to videos I have/will eventually get your mail. If you've written the PO box in Toronto I will probably get your letter. But if you've written to the 771 Euclid Ave address (mainly the Sick Punks people) I probably *won't* get your mail so *please* send me another letter to my new and permanent address. Sorry about mix ups and hassles.
Siusan Moffat/ 521 Clinton St./ Toronto, ON/ Canada/ M6G 2Z5

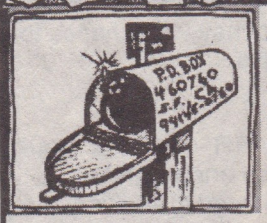
MRR,

Congrats on a great issue on pirate radio. I live in Memphis, TN & we've had a pirate radio for one year now, with the occasional FCC agent's letter showing up throughout our existence. Specifically I'm glad you all mentioned the importance of p. radio's being grounded in their communities, [*illegible*] without this, the message of free speech comes off as foreignly intrusive. My hope is that every town will start to spring up with pirate radios with more to say than just the coolest punk band or hottest new label. Let the revolution start from the ground up—let's start looking in our own backyards for pockets of resistance & liberation.

Any comments or info to spread—send it to us & we'll announce it! Free Radio Memphis/ PO Box 528037/ Memphis, TN 38152. For freedom,
Kind Lady

Dear MRR,

Well first off I would like to say thank you to Lane Van Ham for the excellent piece he wrote regarding the situ-



ation in Chiapas. It was exactly what I was looking for. A very basic and simple explanation of all things related to that entire incident including references to the US Government and NAFTA, which I had been previously unaware of. It seems that so often I will hear of various human rights violations occurring or of mass killings in a far off land, and I never know where I could look for an unbiased and simple explanation of what really occurred, but the article that Lane wrote was excellent, and I thank him for researching and writing it and MRR for printing it.

My second order of business is to respond to some things that His Hero Is Gone said in their interview in last issues' MRR. Now I am sure that these comments should just be made to the band, but I feel like sharing my feelings to you all. Now HHIG made many comments regarding the internet, saying things such as, "things like the internet are pacifiers," and they make mentions of kids in the scene saying things such as "did you check your e-mail." The internet is not a pacifier, it is a simplifier. It makes things that were once drawn out and time consuming, very easy and effortless. I mean of course I would much rather receive a hand written letter in the mail then get an e- mail letter, but is there really a need to send a letter through the mail asking someone how their weekend was? Of course there isn't. That is just an obvious example of the simplistic capability of the internet. I can't believe that I actually need to defend the internet, but I guess there will always be bands/people looking to blame ridiculous things, like the internet, for the downfall of our society and the desensitization of our cultures. I mean I can't believe that people have a need to blame everything in fucking sight for the decay and destruction in society, whether it be the mall, a convenience store, or the web. Lighten up already! It's only the fucking internet. Don't analyze it, just log on. Actually I am not really into web sites that much. I am totally against on-line zines and I plan to wage a war against them, because they just blow. But e-mail is just a very convenient and easy way of communicating with people, and if you really can't deal with it, than go cry and be scared like HHIG.

Oh yeah, HHIG also said, "I don't even know anybody that knows how a fucking calculator works. I don't know how a calculator works." I am laughing my ass off about that one. HHIG also went on to cry about the Columbus Fest saying, "it was very consumerist, it was just a perfect example of consumption that internal dynamic of society," what a bunch of babies. Fuck that! There is nothing I would rather do with my pay check than buy new records/shirts/zines/ patches etc. I love to make money and I love to spend money. I also like to spend it in ways that I know are somehow positive, i.e., spending it on the scene, in which the money in constantly recycled, if you know what I am saying. Love and kisses,

Adam Kriney/ PO Box 4501/ Highland Park, NJ 08904/ Adamemo@aol.com

PS To HHIG or any other abacus users, if you need to learn how to use a calculator, just ask any 5th grader.

Dear MRR and readers,

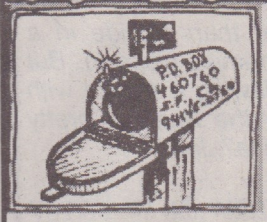
This is Arian 13 from Bandung, Indonesia. In my letter in MRR (I don't know what issue) I said that I would trade for zines. Unfortunately, I can't trade anything now. Situation in Indonesia is getting worse, the government just raised the postal rates about 500-700%. This is ridiculous, but it is true. Maybe I sounded like a rip-off, but honestly I am not. I hope you people out there understand my/our situation, so please do not send me anything if you want to have a fast reply. Soeharto may have stepped down, yet he still has influence of power in the new government. He is very good in his politics, very tricky. Fuck politics. We hope that he'll die soon and rot slowly. Changes are few, people down here are starting to starve. The cost of living nowadays is very high. Everything is expensive, ha, even sending a letter is expensive. I think there will be another chaos...

I want to send my apologies and thanks to these following people that have support me/us: my friend Luk Haas, Max-Spazz, Craigums-Your Mother, Anthony a.k.a Rattleface, Andy Sudholz (Australia), Helge & *PlasticBomb* zine (Germany), Dimitris & *The Thing* zine (Greece), Frank Werner & *3rd Generation Nation* zine, Norhizam & *Gamelan* zine (Malaysia), Brahim & *Ganyang* zine (Malaysia), Abdul Khalid & Straits Records (Singapore), Boi Piodos & *Betloogs* zine (Phillipines). I promise I will write back or send something when I have earn some extra money or when things are getting better.

I am ashamed to admit that there is racism in Indonesia. The racism is against Chinese ethnics. Racism in here caused by social gap created by the government of the new order's system. Since May 1998, there have been riots, lootings, killings, rapings, and bashings. Victims are falling but it seems that the government doesn't care, what racist, fascist bastards. Yes I am frustrated with all of this. Me and my underground friends (be it punks, hardcore, grindcore, metalheads, etc.) in my city, Bandung, are now campaigning a propaganda for anti-racism. We spread pamphlets, flyers, organize benefit shows. But anyway, it's like a timebomb, a riot can break anytime, anywhere. If you want to know more about race riots or rape victims of the riot, contact: Mitra Perempuan - Women's Crisis Center/ P.O. Box 4113 JKTJ/ Jakarta 13041/ Indonesia or this e-mail address: mitraperempuan@iname.com

I am a pro-democracy activist in my college, Institut Teknologi Bandung. We have peaceful protests, students movement, and many things. There are tons of information in the internet about Indonesia's situation. There are homepages, my college's version, check out these sites: http://www.geocities.com/CapitolHill/senate/6863; http://i.am/satgas_itb; http://hey.to/reformer. Or you can check out other sites or links by yourself.

To all of you who've been asking about Indonesian punk rock/HC scene, we're alive but not too well, ha, ha. Shows aren't banned anymore, they are great. It was packed all the time, but releasing something is quite difficult since blank tapes' price raise 200%. Although we can afford to produce it, we must sell it twice the usual price. In Bandung bands like Jeruji (crust), Keparat (punk), Anti-Klimaks (punk), Full Of Hate (HC), and many other bands canceled their plan to release a record. Traveling punks, I think this is the right time to visit us, especially in the U.S. or Europe, things are cheap for you. You can stay at my house or my friends' houses. Anyone interested in Indonesian underground scene can contact me or contact Riotic Records, an independent label. Address: riotic@hotmail.com. Anyone interested in punk rock/HC bands, Tian An Men



89 Records have release an EP, 'Injak Balik! A Bandung Punk/ HC Compilation' ('injak balik' means kickback) which contains 9 bands, including my band, Puppen. So far we have release an EP and an album on our own label. I also run a fanzine called *Tigabelas* zine, written in Indonesian. It would be cool to have anyone's comment about Indonesia today. The address is the same with my address. Ok, I gotta go now Thank you for supporting us. Thank you to MRR, and the people who have wrote me. We will survive somehow. All the best and take care,
Arian 13/ *Tigabelas* zine/ Jl. Kanayakan A-3/ Dago Bandung 40135/ Jawa Barat/ Indonesia/ e-mail: tigabelas@hotmail.com

There's an Indonesian scene report in this issue. —Chris

Dear MRR,
I received my copy of #183 yesterday and was rather distraught to learn that The Chubbies are *no longer* "within our range of coverage." In that issue you published Sympathy Records supremo Long Gone John's letter "hoping you can explain why exactly the Chubbies 7" I tried to advertise did not fit the MRR criteria..."

Rather than John's query launching an objective reanalysis of the record (it rocks *hard*, it is one of the best power pop-punk singles of the year, it is clearly within the established MRR area of coverage) and a word or two of self-criticism ("Sorry, we fucked up"), MRR readers are treated to not one but two official voices reaffirming that said record is outside of the coverage range.

Since when??? I mean, you ran an interview of the excellent pop-punk band The Teen Idols in the same issue—in what way are they within MRR coverage parameters while The Chubbies are not?

Look, we all understand that every zine in the world selects material for review based upon a range of musical styles. Nobody has a problem with that. What is at issue is whether the boundaries are being moved in the post- Yohannan era.

If the range of coverage is, in fact, being altered, may we please have a statement of where the new boundary line lies? If you're not gonna cover pop-punk any longer, just say so. I'm sure you can fill up your issues with garage, HC, '77, and grind. If that makes you happy, it's your right as Americans. If that's what you plan on doing, say the word—those of us who are creators and fans of other forms of punk music can take a hint.

If, on the other hand, MRR has a problem with Jeannette Kantzalis (the pop genius behind The Chubbies) or Long Gone John, please be honest enough to reject the record or ad on that basis with an appropriate explanation. Please don't dish out self-righteous non-answers to legitimate queries like a bunch of candidates for Congress.

To repeat the question: I'm hoping you can explain why exactly the new Chubbies 7" on Sympathy does not fit the MRR criteria.
T. Chandler/ Mutant Pop Records/ Corvallis, OR/ MutantPop@aol.com

To those concerned:

First off, I will not be explaining in any detail why the Chubbies record was rejected. I'm not going to set a precedent where the letters section is an open forum for nitpicking day-to-day decisions made by MRR shit workers. When the decision is made that a record will not be reviewed MRR does its best to explain the decision to the individual who sent the record in, if they inquire at all. Long Gone John was made aware of the reasons behind my decision by Jax personally, and a more generic response was made to the readership only so that they were aware of our ad policy and note that each and every record which makes its way into the MRR stronghold is listened to before I decide whether or not it is in our coverage area.

I should also make clear that it is not the Chubbies that are not within our coverage area, but the particular release they sent in. Previous Chubbies releases have been reviewed and I look forward to assigning any future Chubbies vinyl that can fairly be put in a zine called Maximum Rock N' Roll.

I'm aware that rejecting a record has negative consequences for some individuals. However, that isn't a strong enough reason for MRR to compromise our coverage area. Furthermore, there isn't any shift going on in our coverage area, and so long as I'm assigning the records the coverage area will stay the same, which just happens to encompass a wide variety of music. Part of that variety includes pop punk by the barrel full and I strongly encourage pop punk bands to keep sending stuff in.

Finally, I don't know Long Gone John or Ms. Kantzalis and even if I did it wouldn't affect a record getting reviewed. I've got plenty of friends not pleased with my decisions regarding their records.

For any further illumination on the music coverage area you are welcome to check out my column in issue 178.
Tom H.

MRR,
I'm writing you to protest the rejection of an ad for The Chubbies new single on Sympathy For The Record Industry and the explanations you gave on issue #183.

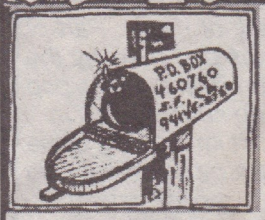
My name is Andrea Carraro and, with my brother Sandro, we run a small label, SuperSonic RefrigeRecords, here in Genoa, Italy. Our label has just released a single for this incredible California duo and, as we've always did, we were going to send in our ad to inform kids of the release being available. What puzzles me are the grounds on which you are refusing The Chubbies a space on your zine:

"If we expand coverage in one area, then we would have to expand our coverage in the other areas as well... The Chubbies don't fall within our range of coverage." - Jacqueline Prichard, issue # 183.

Now, first of all previous releases by The Chubbies had their ads and reviews on MRR, so I don't really understand what you mean when you talk about expanding your coverage in other areas? *[Previous releases have been reviewed by Maximum, but the last few releases have not-ed.]* This is being idle and childish, this is not the answer someone really into music and DIY would give. Come on, there are tons of bands like the Chubbies that end up on MRR, and do you really want to stay all your life with your first Agent Orange record blasting in your headphones? This is a loser's attitude, life's about experiencing, not about sticking to ABC, there is more beyond that.

I don't know you and I really don't know what you've been up to in the last few years but The Chubbies have always been into the "area" of coverage of MRR when Tim Yo was still alive.

Letters



Maybe you could have said: "The Chubbies no longer fall within our range of coverage," well, if this is your new editorial line, just make an open letter to all your readers, customers (i.e. labels and bands) stating very clearly what is "in" and what's "out" and we'll see what positions they will take. But you must be very careful, you must state how high the gain must be on the guitarist's Marshall, how fast and heavy the drums, how rough the vocals and the songs must not be about love or having fun and stuff like that. You really must set rules, so that a band that rocks as much as The Chubbies knows already if it can be featured on MRR, pretty much like when major label bands that wanna go on MTV and get their records in every mall across the US: no profanities, no nudities and stuff like that.

For what I can remember the only line that was drawn about ads was no sexism, no racism and no fascism and bands and labels with major label connections. You always set "punk, garage and hardcore" as a standard but how the Chubbies don't fall into this category while others do? I love bands like The Smugglers, they are one of my all time favourites, but you really can't say they are punk, nor garage, but they are not poppy! I noticed a growing hatred from your zine towards pop punk bands, I remember having one of our releases by Beatnik Termites being killed as it had not a hard punk rock edge. It's your zine, you can do whatever you want with it, you can print 100 blank pages, plaster it with whatever you want but you must remember that punk rock was meant to unite people not divide them.

For years, when Tim Yo was still around, we always had two or three letters every month about being and not being punk, but we always talked about attitude, about lifestyles, we never read a single letters saying "the Body Snatchers are not punk because they turn their amps too loud" or "you can't review Pansy Division as they don't rock as hard as the Mummies." This is going to be silly, how can you set a standard for punk rock music? Are you gonna turn into the next Ayatollah Khomeini? Are all punk rockers in the world gonna follow the rule and kneel down 4 times a day praising Tim Yo, Sid Vicious and GG Allin while chanting their mental mantra of "Hey Ho, Let's Go!"???

I would really like to see how can you actually say this is and this isn't punk enough for me, NoFX's "Punk Guy" was a prophecy for what was going to happen. I hope you will realize the magnitude of your decisions, otherwise a major blow is gonna hit the punk rock scene, lots of people will go away from it only because somebody writing on the most influential punk rock zine in the world decided what was and was not punk *anymore*. Yes, this must go in italics as we're not talking about a new band, we're not talking about a new sound, no, we're talking about people like Jeannette and Christine who've been around for years, helping, contributing to the punk rock scene and now being excluded like lepers in the middle ages as somebody decided he/she can set new standards and everyone else must follow. You are acting like the Christians in the days of the Holy Inquisition, if you had red hair you would have been burned alive. The last person who did something like that almost killed 20 million people and shot himself in Berlin 53 years ago, honestly I do really wish you a better future.

I have been into this scene for about 5 years now and looked at your zine as a reference for people like me and my friends that live thousands of miles away from the US and for small labels like ours that can only get their record in the US by advertising on MRR. You really must reflect on the proportions of your actions. Tim Yo was firm, I didn't agree with him lots of times but he taught me respect for other people. You have lots of power in your hands and must be careful with it. I do really hope you will reconsider your decision about rejecting the
Chubbies and many others, otherwise we the people have the right to know where MRR is going. It's our right as part of the scene, as customers (if we want to use a bad word) and as supporters of your zine. Regards,
Andrea Carraro/ SuperSonic RefrigeRecords/ Via Boccadasse, 33/ 17/ 16146 Genova - Italy/ ph. +39 10 3771824 /fax +39 10 581217/ wimpy@tn.village.it

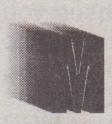
Andrea,

Tom answered most of your questions in his response to T. Chandler's letter. I just wanted to thank you for wishing us better than suicide in a bunker as our enemies close in. But equating not reviewing a record with the Inquisition or the Nazis is pretty stupid. Perspective? Jeff M.

This note is to Enrico Cadena,

My name is Willie Killagen, and I'm writing because me and my friends don't like what you said about the Stiletto Boys. We are the L.A.P.D. and we say Stiletto Boys rules! Enrico should be glad we're not prejudiced like he is. If anybody needs to be fucked in the ass, me thinks it's Enrico (Suavay) Cadena. Maybe he won't be so grumpy. He don't wanna hear about love in a p-rock song? Then he can't listen to: Dead Boys, Heartbreakers, and so many other bands. I won't waste your time listing them all. You get the point.

MRR, you're gonna get a bad rep when your reviewers don't even bother to listen to the records they review. Stiletto Boys rock! Sincerely, Lancaster Area Punx and Drunx (47 of us) + Willie/ 217 N. Queen St./ Lancaster, PA 17011 (home of the coke snortin' Amish)



Hey MRR -

Is it just me, or is your reviewer Enrico Cadena prejudiced against the Stiletto Boys because they are *not* homosexuals? I thought you were against that sort of thing. I don't wanna start a war or anything, but Enrico Cadena had better start watching what sort of person or persons he publicly tells to go "sit on a big dildo." After all, this *is Zodiac Records* and I got nuttin' ta lose brother! ! !

"Attitude Adjuster" is obviously a good EP and if ya liked "8-Track" you'll dig this + the next one too! Also... Look out for a new Druggies 7" on Zodiac soon! Support small D.I.Y. labels!
Ron Zodiac/ #717-730-6270/ 6611 Somerset St./ Hbg., PA 17111/ USA

Dear Lancaster punks,

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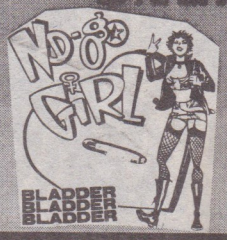
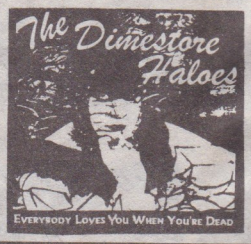
[PLEASE LIST ALTERNATIVES FOR *(FEW)* STUFF]

Hey PELADO RECORDS is now officially distributing High Society International's Girls in the STATES!!!!



Bladder Bladder Bladder return with 4 more 77 UK Punk hits (only they live in the States). This is classic UK Punk along the lines of the CLASH, Buzzcocks etc. Limited editon color cover!!



Boston's Dimestore Haloes bring you 4 new songs of great 77 Punk Power Pop/Glitter/R&R. This is their best stuff yet. Many people have made comparisons to The SAINTS!!!!!!!

The GEE STRINGS this German bands CD is chock full of classic 77 Punk with female vocals. If you like the Avengers, Thunders/ Heartbreakers you should check this out

British Punk Invasion #4!! 77 minutes of UK Punk Rock. Six bands do 5-8 songs each. This has 77 punk, Pop Punk etc. Very nice booklet as well. Also have copies of #1,2,3 #5 anyday now with Bladder, the Stains & many more. CD only

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The BEES sound like STOOGES "Raw Power", The Primitive Rollers are total LAMF!!!

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The COMMIES "Better Off Dead" 7"
Outta Texas this band sounds like the Queers when they were good or Angry Samoans or Darby Crash's lost band!!

KICK STARTER "Hangin' On B Street" 7"
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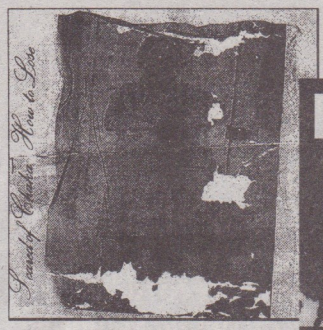
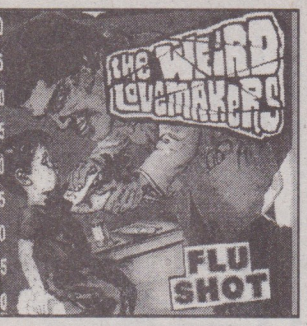


6 new ones for your listening pleasure!



Scared of Chaka
How To Lose CD/10"
Those boys from Alburqurque just don't stop! Unrelenting on record as they are on tour. 8 new tunes ripped through in 18 minutes. The garage wellwaters must run deep there. Following in footsteps of copatriots the Drags, Scared of Chaka have turned up the Distortion, Speed and Energey on this one.

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The Wierd Lovemakers have a seasoned record collectors ability to take very wide range of punk and blend it together into one explosive mixture of 4 chord power! With a singer that sounds like Mike Weber (Nip Drivers) and a rythm section that has the intensity of early Naked Raygun or The Digits, ya can't go wrong.

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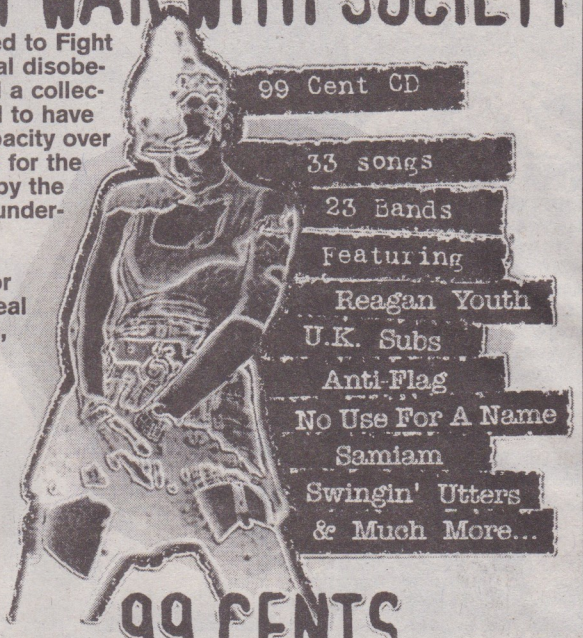

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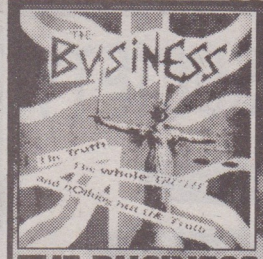

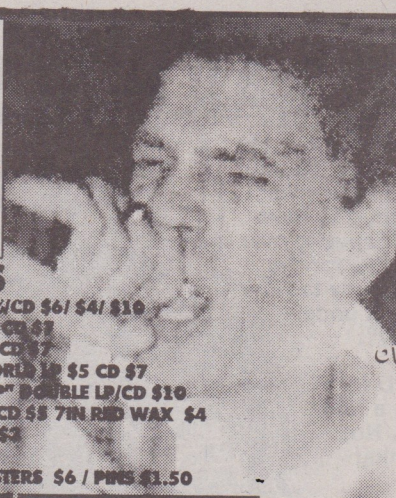

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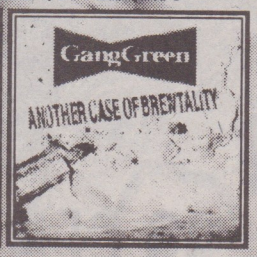

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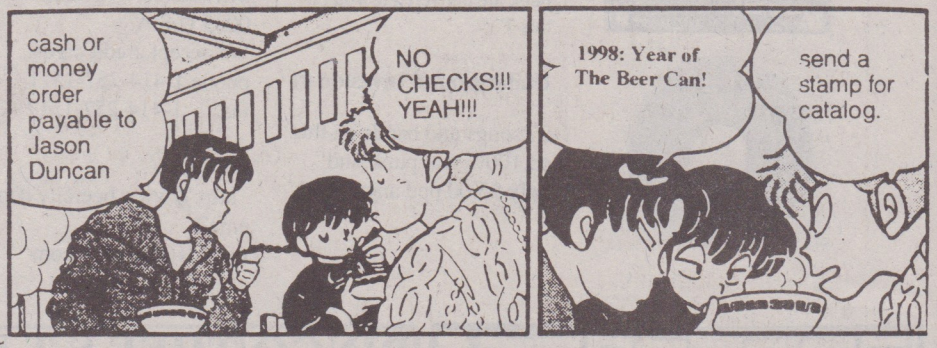

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COLUMNS

Let the bombs fall...

So, ol' Bill Clinton decided to send US bombs into Sudan and Afganistan in order to prevent more terrorist bombings. Does this guy really think that bombs will curb terrorism? If you ask me, it's adding fuel to the fire. But, if you ask most Californians, they support the Presidents actions. A couple of days after the bombing, you can barely find any commentary on it in the newspaper. It's a non-issue to most folks. It should be a wake up call to examine a foreign policy that makes the US an enemy to many countries, and in the eyes of the most of the world, a bully. Policies that culminate in the US bombing a country like Afganistan that already has it's fair share of problems. One friend told me that Afganistan was already negotiating with the US in order to solve the situation with Saudi ex-patriot Osama bin Laden who is organizing terrorist actions within their borders. I can't imagine what the people in Afganistan think about us now. The reports that refugees attempted a march on the consulat gives an indication. The Pakistani people are burning Clinton in effigy. (Gee, at least Pakistan and Afganistan have a reason to get along now.)

Yeltzen's assertion that the bombing was akin to any other terrorist action rings true to me.

Mom

On a more personal note, a lot of folks think their parents have issues, and, well, I'm no exception. My mom is very concerned with not looking fat. When I visit my mom and the subject comes up, I always assure her that she's not fat. And, honestly, she always looks abut the same size to me. She has the same Poulter ass that the rest of the family has, but ya can't change genetics.

Anyway, she's always concerned about her weight, and I try to be positive and supportive. My mom, on the other hand, seems to glorify in promoting a negative body image in her daughters. I noticed it first with my sister. Mom likes to tell my sister that she better watch what she eats, or she's "gonna end up looking like one of the fatsos" on her father's side of the family. I have my doubts about this approach.

Then, on a recent visit, I got my own dose of Mom's tactfulness. I had a weight training class in college. I was excited about being in it, and I told my mom about it. I expected her to be happy for me. I'm not in shape anymore, all these months at the MRR mansion has turned my muscle to mush. My mom asks condescendly, "Do you still have dimples from working out?" Well, gee, no, but why would my mom be gleeful that I'm turning into a bowl of jello? I don't feel any competition with my mom. In fact, it makes me happy that my mom is beautiful (yeah, I know, everyone thinks there mom is beautiful), and I like the fact that she's young (she had me when she was seventeen), because we relate in a lot of ways that my grandparents don't understand. Is there some Electra thing going on that I'm not aware of that makes my mom glad that my health is deteriorating?!?

Which brings me to another topic of frustation. I don't think many people understand how awful the problem of competion between women is. Too many women are unhappy, because they don't feel as attractive as some stupid standard. Instead of sexualizing more different women, we should stop merely sexualizing women and start treating them like the multi-faceted humans they are. A couple of weeks ago, a friend of mine went to the Mustang Ranch and got "the most un-model like hooker". This is not progress. Objectifying all women equally is still objectification. I appreciate all the women out there who are sex positive and working to change the narrow standards, but the guys still aren't getting it. It's stifling. I feel weird about being a sex-postive person, because I don't want people to identify me solely as a sexual person with no other facets to my personality. I don't often feel comfortable "dressing up", because it can feel like an invitation to compare me with other women. I don't fit the narrow ideal, so I better not draw any attention to myself. I don't want other women to feel threatened or insecure because of me, so I better not draw any attention to myself. It's fucked. It makes me sick to spend time worrying about it. I would rather concentrate on what really makes me who I am. But, some guy will inevitably say, "Man, you've got a big ass" or "that chick is cute", and it reminds me over and over what's the most important thing a woman has to offer - her looks and the degree to which they conform to a narrow standard of beauty.

More Mom...

Speaking of issues...I hate to pick on my mom here, but she is the last family member that I visited, and family is always good fodder for griping. She was telling me and my pals about how things were so pc at her job. She got called into the office when she called the woman next to her an Okie. "Well, her work station was a mess, and when I was a kid, my dad called us Okies when our room was a mess." The woman happened to be from Oklahoma.

My mom, like most folks I know that say thoughtless things, is no dummy. She happens to be a history buff, so she's aware of the dustbowl and why a lot of poor folks were forced to load up a meager amount of belongings into rickety trucks and seek work in other parts of the country. And, she's aware that California growers flooded the dustbowl with flyers promising plentiful jobs in the west in order to lure more workers than there was actual work. Just like we did in Mexico. Supply and demand, baby.

Still, in her mind, it's just the pc police, rather than respect or decency, ruining the fun she was having insulting other folks. She wants to move to Orlando to work at Disney World where "everyone is happy all the time." (Talk about your unresolved childhood isses!) I told her that she's gonna have to be pc to work at Disney World where she will greet people from all over the world. She says, "I'm nice to the people who take tours through the plant" and pulls back her eyes while chanting "oh, hoi, oi, oi". I can't imagine that she wont get called into the office at Disney World.

Hey, sports fans...

Speaking of sports fans (my mom likes football), a lot of hockey fans I know think of themselves as a unique brand of sports fan, with more smarts than the avereage American football fan. I don't know if national coverage plays any part in this self image, but hockey will soon experience more attention. The NHL recently gave ABC the rights to broadcasting, much to the chagrin of the Fox network. I wonder if this will affect the popularity of the Hanson Brothers (as if). Fox deserves what they get for messin' with their Sunday night line-up. A '70s retro show between the Simpson's and the X-files, what is this world coming to?

SCARED OF CHAKA
Eurotour 1998 April 22 - May 19

4/20: I left home feeling great about a second DIY tour of Europe with Scared of Chaka. Most bands use booking agents, but I'm kind of a control freak and I don't trust anyone enough to do the job right. A lot of money is at stake — $2000 for airfare, $1500 for van rental, and that's just the beginning. A cancelled tour would put us way into debt. Besides, I find it easier to get what I want when I do it myself. So I dealt with all the promoters and venues myself via fax, a few short phone calls, and — more and more commonly — eMail. So contrary to what you might expect, my phone bill isn't so bad. Faxes take 1-2 minutes and email is practically free! And if you get the right service plan from the phone company, international calls cost between 12-60 cents per minute. My $100 dollar phone bill is a lot cheaper than what a booking agent would take!

So the tour's lookin pretty solid, and I'm psyched. After some pretty hectic packing in the Phoenix heat, we're Munich-bound.

COLUMNS

4/22: Munich, Germany. Our new friend Elmar picks us up from the airport and takes us to his mom's for dinner, a biergarten for huge mugs fulla strong German beer, and to the rental company to pick up our van. Many European people are totally friendly and happy to help you, expecting nothing in return. Elmar made it easy for us to recover from jet lag, get our van, record some tapes for the road and be on our way. Thanks Elmar (and Dirk!)

4/24: Ljubljana, Slovenija. Slovenija is one of those countries that no one knows shit about. Cuz it's pretty new, part of the former Yugoslavia. I really like Slovenija. Our show was at Metelkova, an old Yugoslav army barracks that was squatted several years back by a bunch of punks and artists. Nowadays it's a government supported culture center, with 3 or 4 venues, a skate park and tons of art stuff. A major difference between the USA and Europe is that people are allowed and encouraged to organize and create "culture." People who organize concerts are considered "culture groups" and the government helps them pay the bills. Imagine that. Great show, great place, great people. Thanks to Dejan, Bozo, Nela and the cook.

4/25: Ilirska Bistrica, Slovenija. Ilirska Bistrica is a pretty little town about 10 or 15 miles from the Croatian border. No, there's no war going on here or in Croatia. I'm pretty sure the fighting never actually hit Slovenija when it was going on. Here lies one of the world's best punk clubs: MKNZ. Tons of awesome bands have played here, from NBT to the Pleasure Fuckers. It's just the right size, big enough to cram 200 people but small enough to still rock with 50. Here's another differnece between Europe and the USA: there's no drinking age. And bands usually get all the beer they can drink when they play. The beer was flowing and we had a blast. Thanks to Sebastijan and friends.

4/26: Venice, Italy. After Sebo and friends show us some crazy mines in the hills around Ilirska Bistrica, we head for Venice where Cisco has an old friend from the USA who works for a big stupid company. He's nice enough to give us beds to sleep on, pot to smoke and some time to walk around town. Venice is real interesting — especially for a guy like me who despises automobiles — because there are none. Even weirder, there's no bikes either. Only boats and pedestrians. I'm a strong believer that automobiles are the scourge of society and that most urban ugliness is caused directly or indirectly by our car-culture. Venice is a pretty good example of what urban life would look like without cars: beautiful towns that are super cool to hang out in. (Aside from all that tourist crap)

4/27: Perugia, Italy. Here begins our tour with Real Swinger from Naples. They were cool enough to organize a few gigs for us and loan us equipment (cuz this time we decided not to rent amps, etc... we just brought guitars). A cool gig in a place called Exaffa. Here we met some very aggresive and enthusiastice Italian women. 'Nuff said.

4/28: Naples, Italy. My mother was born here, so it's always cool for me to check out. I wonder if it's a coincidence that I find the women here so fucking beautiful. Same as last year our gig is at Magma (Pegasso). Real cool club in the Torre del Greco neighborhood. Real Swinger rocked.

4/29: Vitulazio, Italy. A day off to visit my Grandma. It's always great to see my Grandma and she feeds us so well. Too bad our van got broken into: the fuckers got a Rickenbacker bass, most of our records for the tour, a snare drum and a buncha books I was reading. So we get to run around all day (instead of hanging out with mi nonna) making police reports and gettin the window fixed. It ended up being a really cool experience—the whole fucking town was sorry we got robbed in their town and wanted to make up for it. People were giving us free food, bottles of wine and making sure we were taken care of. I ended up reuniting with cousins and friends I had as a kid. It was a blast, and everyone was laughing happily just hours after we discovered the break-in. Thanks to Bart, Rolando and, of course, my Grandma and Aunt Josie.

4/30: Rome. Interesting story here — we had no directions so we had to find the place on our own, with a map and the name of the street the place is on. We found the street pretty easy, but we ended up walking around for an hour asking "Dove Villiago Globale?" Everyone seemed to point us in a different direction. Finally, we find the place, a big beautiful squat with tons of people hanging around, but they had no idea who we were. They were cool enough to direct us to the right place where we had a pretty cool show. After the show, everyone went to bed but a really super cool girl took me to a party and around Rome on a scooter. Thanx Cecilia.

5/1: Turin, Italy. At the famous EL PASO squat. This place has been around for over 10 years — big old building surrounded by trees and cool junk-art. They got a little record store inside, a bar and rooms for about 5 people to live. Really inspiring and really punk. Part of the expenses of our show was for "political prisoners" who are in jail for supposedly trying to bomb a train. I think it's cool and all to help political prisoners, but I didn't quite understand the actions these people were taking. They're against high-speed trains because "they're bad for the environment." But I wonder why these people aren't out protesting highway construction which, with it's constant flow of polluting cars and trucks, is way worse for the environment than trains ever could be. I would be psyched if they built a high speed train in the USA!! Fight roads, build rails! Thanks Mario.

5/2: Genoa, Italy. Same place as last year: CSOA Zapata, a weird communist-skinhead squat in a 400-year old salt warehouse. Tons of people showed up, this night and Turin really helped pay the bills. We stayed with our pal Andrea who runs Supersonic Refridgerecords with his brother. Thanx! This is the last night of the tour with REAL SWINGER. Walter got socked for standing on a drum and that sucked, but it was a cool night.

5/3 Geneva, Switzerland. I love Switzerland. Geneva is in the French-speaking part of the country (the rest of our Swiss shows are in the German speaking part). This was frustrating for me, cuz I was really learning some Italian. French is fucking indecipherable for my ears as is German. But holy shit! — our new friends in Geneva set us up good. Yvan organized a gig for his band and SOC at a small club called Cave D'Ilot. Cool place, but the best part was going home with Yvan and friends after the gig — they live in a mansion on the outskirts of town. This place was fuckin beautiful, HUGE yard (where they have festivals for local bands and host soccer tournaments (yes it's that big)), four floors, 20-odd rooms. Built in the 1800s, nice old-style architecture and decorated real cool with punk/music posters, artwork, weird virgin mary stuff, and it was a fucking squat! We couldn't believe it. Yeah, there are over 100 squats in Geneva alone, some 2000 people living free. Nine people lived in this huge house and they made some mean motherfucking lasagna. Thanks Yvan and friends.

5/4: Winterthur, Switzerland. Cool small town, very bike-friendly, I like it. Our show is in a small collectively-owned restaurant called Widder. It looks just like some kind of bar or something when we get there. The show is with locals WICKED, a cool streetpunk type band, they rocked. Tons of people showed up, it was cool. We drank and played foosball till the wee hours. Michael has a mean record collection, we jammed some of his stuff in the morning before going back over to Widder for lunch. Now we could see the restaurant in full glory — packed with people, making a bunch of money. This was inspirational for me because the place is collectively owned by 13 people — they all share in the shifts and profits equally and make a modest living (by Swiss standards.) To me, this type of place is an example of capitalism at its best. No matter what social system you live with, it's the people who make it good or bad. Capitalism isn't the problem, people are. Collectively-owned business is a capitalist enterprise, but it's equal and fair. Too bad it doesn't happen in the USA too much — are Americans too greedy for cooperation? You can scream for anarchism, for socialism and that's cool, but if the people living under whatever system (or non-system) are fucked, then it's not going to matter, the world will suck no matter what. Switzerland to me is a great example of a free, just society where everyone has what they need to survive and the cities are built for people, not cars. And things are pretty fucking peachy. Thanks Gerry for setting up this gig.

5/5: Basel, Switzerland. Ugh, our first cancelled show. Everything to this point of the tour was solid solid and just as I feared this was somewhat of a turning point. We found the place only to see our name erased from the datebook. Apparently, they faxed me a cancellation, but I never received it cuz of some shithead at Resurrection, where I get my faxes. We were all bummed but the people at this restaurant — another collective — were really cool and put us up and fed us and gave us a little gas money. Thanks Scheuch.

5/6: Weinheim, Germany. Awesome, we played with TURBONEGRO at a place called Cafe Central. The TN guys are really nice and not just cuz they wanted to penetrate our anuses — they were really genuine. The show rocked, and we had a blast.

5/7: Kassel, Germany. With the Negroes again. We arrived early and I caught game of soccer with Jens (the promoter) and

some other people. TN showed up and we hung out more, this time with awkward introductions out of the way. They absolutely rock live. Pyrotechnics, fireworks in the ass, everything. Fucking great. See them at all costs. Hung out drinking and taking strange drugs till the birds were chirping. Said our goodbyes to our new friends. Special thanks to Tom for throwing his weight around to help us out.

5/8 Velbert, Germany. A gig at Sonic, it's the Ox Festival. Jet Bumpers rocked and the dude from the Spermbirds talked. Joachim is the fucking man-he helped us a lot on our tour—with contacts, the show and a nice place to stay. Thanks again. Hey, buy that Waxed Weird 2xLP comp — it totally rocks!!

5/9: Erica, NL. Oh shit. This is our long-awaited show in a barn in Middle of Nowhere, Holland. Twice a year, these kids organize a "Groove Party" in their barn that holds about 125 people. They charge 25 guilders (about $12.50) to get in. Sounds like a lot, but check out the package: 4 punk bands and 1440 bottles of beer on the wall. Yeah, that's right — before the show, we went and loaded up a big trailer with 60 cases of Amstel lager. Brought 'em back to the barn and just spread cases around here and there for people to take. Before long, everyone there was trashed and beer was flying. It was fun for awhile but we were kinda "partied" out from the previous nights with Turbonegro. The third band played for over an hour. And we were standing outside, cold cuz we're soaked with beer, getting really antsy for SOC's set and the show to end. It was late and people were leaving! Finally, SOC plays around 1 am. Cisco syas "I'd like to thank Rush and Yes for opening up for us." And they rocked out. Beer is flying. It was an interesting night. It would have been much more fun for us if it was the beginning of the tour, though, cuz we had nowhere near the energy or enthusiasm that our new pal, Erick and crew did. It would have been better if someone stayed somewhat sober to run the show as well. To tell the bands to stop after 45 minutes or so. To have the sense to not plop our food down in front of a crowd of drunks so that we have to fight for it. This stuff aside, what these guys do is awesome and if you ever get a chance to see or play a show at Teejo's barn, do so at all costs. But be warned — you might end up with more beer on your clothes and in your hair than in your belly.

5/10: Amsterdam! One of the best and most beautiful cities in the world. Holland has a great population of cyclists. Most people don't own cars, and in Amsterdam, bikes far outnumber cars on the street. It's great to go for a ride in a major city like Amsterdam and feel safe. So, of course, we went and checked out the hash bars, the porn and the back-alley prostitutes — I won't bore you with the details. There's a cool store called Independent Outlet that Aziz from NRA owns. Yah, NRA is on a major label, that's lame and weird, but I'm just talking about Aziz and his cool punk store now — check it out, lots of good stuff there. A couple of cool girls showed me around, took me to a good cafe called Sisters. Our show was in Vrieshus Amerika, a great squat on the river that has a venue/bar, skatepark, art space and tons of living spaces. We played there last year as well, but unfortuneately this will probably be our last gig here — because the city is tearing the building down to build apartments. It's really a shame because there's a lot of culture happening in this building. But I understand why it's being torn down, I think. It's only a small fraction of the huge building that's actually being used — the rest sits empty. It's on the water and close to downtown so the land is very valuable. I do think they should keep the buildings that are used completely (like the place we stayed, Club Dexter) for historic value and because there are people using the fucking things!! Anyways Dexter opened the show — cool CRAMPS-y band, great fuckin' guys. Most people really dig Amsterdam, and we're no exception. Thanx Bart, Menno, Wilhelm, Sara, Dagmar.

5/12: Hamburg, Germany. We had no directions and got lost here — again. We got lost last year as well going to the same place. Son of a bitch. So this was probably the most stressful point of the tour for me. Eventually we found the place and the show was sorta cancelled. Startloch is a cool youth center in the suburbs of Hamburg run by some really cool kids — last year we had a show at this same place with STRYCHNINE. So this year we play to 6 or 7 people in a practice space. Better than nothing, they still paid us well and gave us a place to sleep. Thanks Nils and Alex.

5/13: Odense, Denmark. A really cool guy named Esben organized a gig for us here. Denmark has a crappy music scene, but the government supports the "culture." So we're able to play this club and get paid well no matter how many people show up partly by the government. I'd sure rather see my tax dollars go towards paying bands than towards the military. The club is called Rytmeposten, and it's funded by the city and run by volunteers. One person who's the manager gets paid, but the volunteers decide which bands get to play. Pretty fucking cool. Too bad only 30 or 40 people showed up in a 300-400 capacity hall. I decided that a city-funded venue run by volunteers is pretty cool — but since the city funds the place and the bands get paid either way, the volunteers might not do the best job they could, cuz they don't have to worry about money either way unless they consistently do really bad. At this patrticular show, Esben and company did a great job but coulda done better. Posters were hung around town — but only 1-2 days before the show. No opening band was booked, but some cool guys from a band called BUBBLEGUM showed up wondering why they hadn't been asked to play. This might have something to do with the fact that, by European standards, the show was booked with short notice (1 1/2 months). So my theory is just a theory. The show was great, people really liked SOC and we met some cool new friends. Thanks Esben.

5/14: Copenhagen, DK. We were a little pissed that we didn't have a show here this year since we had one last year and Brock from Albuquerque (SOC's hometown) is living here (and working as a show promoter...), but as we pulled into town it all went away. Copenhagen is a great town — another fine cycling city. I headed straight for Christiania, the ultra-inspiring squatted village within Copenhagen. 25 years ago, the motherfucking hippies actually got something done and it's still there. They squatted what I think was an army base and fought for autonomy within their walls. What they got and have still today, is a place where marijuana is legal and cars are not allowed. They've built their own houses, grow their own food and made their own rules. Nowadays they have all kinds of shit goin on. On the night we were there, Servotron played in one building while a rave went on down the street. There are also several bars and a restaurant, street vendors and performers, and a great bike shop. Servotron was great and Brock was cool enough to put us up and see us off the next morning — thanx.

5/15: Berlin, Germany. Punk rock is alive and well in Berlin. Same as last year, our show was at KVU. And hangin' out there, I felt like it was 1983 or something. The place was just punk rock and both times I've been to this little place for SOC's show, I got real happy. It's a cafe upstairs and a stage downstairs. Too bad we broke down on the way and were totally late — we put the wrong kind of gas in the van. Thanks again to Brudi for helping us out.

After the show at KVU, we headed over to a place called Wild at Heart where the "Stay Wild fanzine" festival was going on. Really cool little club, thanks to Martin for letting SOC play.

5/16: Freiberg, Germany. Our second time at Club Im Schloss (club in castle). Yeah, it's a punk club in the basement of a castle. Cool place. Meathead alert — drunk guy, slobbering on himself speaking unintelligbly in who knows what language and pushing people for no reason. He pushed me and spat blood in my face. Where did the blood come from? One of the 3 people that smashed his face in with fists and bottles. But this guy would not fucking go away. The Police came and paramedics too. The paramedics fixed the guy up a little (stopped the blood) and after he faced off with the cops, he was allowed to stay at the club!! I wish I could speak German so I could say to the cops "What the Fuck!!" I don't know if they knew that this guy was bloody because he was attacking people at random and getting pounded, or if they cared. Apparently the German police would rather not deal with the guy, they'd rather let us deal with him. Well, OK, that's better than what USA cops would have done — shut the show down and arrest everyone in sight. Punks should be able to police themselves anyway, right? I mean, if no one likes cops (and I don't know anyone who does) then they should be prepared to deal without them.

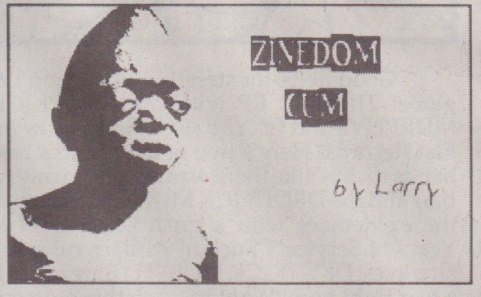
Well, we got off easy cuz a big skinhead showed up and floored the motherfucker. Then the guy pissed Buck Wild off. And it was all over. Buck said he sent the guy airborne, almost busted his hand on his jaw. All this after Bodo gave him the sick-assed headbutt. The guy's finally gone and the show rocks. Cisco hears that Sinatra died so he solos "My Way" on the mic with big scary looking German skins singing along. Weird. Surreal. Rad. Thanks to Sonne, Bodo and the Schloss crew.

5/17: Sokolov, Czech Rep. After some

difficulty crossing the border, we make it into Ron's homeland (he's Czech). Our show is in a small upstairs bar called Klub 66. People got into it and seemed to really appreciate that we came. But we got paid less than $30. In the states, maybe that's acceptable, but not here. The Czech economy is really poor and that's the reason, our new friend Martin explains. Hell, the show price was less than US $2. Martin says people wouldn't be able to afford anything more. It's a good show for the last day of the tour and we have no regrets. But unfortuneately no US band can realistically do more than one show in CZ without a guarantee — unless you plan to lose money or do it just for fun. The Czech Republic is real strange — hookers on the side of the road, 40 cent beers and gnomes!! Thanks to Robert and Martin for the show.

5/18: Munich. Time to go home. Good thing Elmar and Dirk are so fucking cool and have their shit together — they brought us and our bags all the way to the damn gate at the airport. They took us out for some Guiness and foosball too — Europeans don't fuck around with foosball. These nerdy bastards were talking and lauging as they destroyed Cisco and me twice in a row.

So here I am on the plane home and I conclude: punk rock is way more real in Europe — people there are squatting buildings and making clubs, starting co-op businesses and staying involved in political activism. And they buy vinyl! People go to shows in Europe. The empty feeling I've been getting from shows in the USA lately, where stupid Nitro bands are playing for $12 door charges, was nowhere to be found here. Bands are treated with respect: they're given food, drinks and a place to sleep in almost every case. Not only because they deserve respect as artists but because most European people are cool and treat you as their guest. Europe rules for bands. If you get a chance to do it, tour. — Sticker Guy! / 702 Records, PO Box 204 Reno, NV 89504 ph 702-324-7865 fx 702-324-4628 www.powernet.net/~stickerguy



About five times a month I receive generic fliers from labels asking me if I would be interested in trading ad space for promos. Let's think about this for a minute. For a small label, I charge $40 for a half page ad. Depending on how giving the label is, at the wholesale price of $7, I might get six CDs. At a retail price, I might receive four CDs. The manufacturing price of a CD is around $2, so the label is getting a cut-rate deal of a half-page for either $14 or $8. Plus labels who tend to trade CDs for ads tend to review many of the CDs they trade for, so the label wins twice.

I'm not trying to portray these labels as con artists out to scam gullible zine publisher. Hell, I don't blame them for trying to save themselves some money and get their releases reviewed. The number of zines has exploded the past three years and these same labels are constantly bombarded by new zines (some still working on their first issue) to send music for review and money for ads.

I just think it's dumb on the part of the zine editor to accept (what I usually find to be mediocre at best) CDs instead of cash. It reflects more on the zine. Zines that trade for product tend to lack content and typically make up a large amount of their content with boring record reviews. And honestly, whose opinion do you trust more, someone who's not snowed over by free passes to a skateboard/snowboard/punk rock concert or someone who gets excited about the free CD flat by the Suicide Machines?

Even if you sell your CDs for extra cash, I have to sell way more CDs to make $40 than by simply asking for money if they are truly interested in advertising.

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A couple of years ago there was an emo zine from San Diego receiving rave reviews both for its layout and essays. The zine, **Icarius Was Right**, was so emo it made me want to listen to Embrace and cry because I was cursed with 20/20 vision. "Damn, I'll never get to wear prescription nerd glasses." About a year ago I started noticing letter to MRR listing the zine as a rip-off for cashing checks or taking cash and not sending an issue in return. Hmmm, that kinda reminds me, I gave him 20 copies of my zine for distribution at the San Diego Comic Con two years ago. I thought, "Hey, that guy owes me $30!" Of course he's long gone, but I bumped into someone recently who knew him and said he split San Diego for Oregon, probably to become a fucking hippy.

***

If you're looking for information regarding zines, please stay away from alt.zines. Email zine publishers directly if you have questions about printing, distribution, advertising, etc. If you're looking to punish yourself, by all means join in on the newsgroup discussion. I'd be hard pressed to put together a bigger bunch of whiners.

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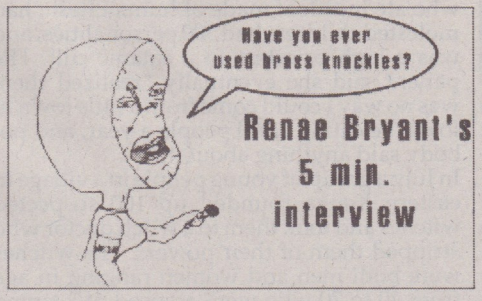
I'm always on the lookout for Satanism, occult, witchcraft, etc. stories in mainstream newspapers. Clip and send! Be sure to include the name of the paper and the date it appeared. Larry, PO Box 15237, San Diego, CA 92175 or <harmon1@mail.sdsu.edu>



Well, now I'm really pissed off. I already typed this fucking column, but the computer froze and I hadn't saved my work, like a dumb ass, so now I have to type this all again. After reading this long story you'll understand why I didn't want to have to retype this. AAAAGGGGHHHH!

I actually did my five minute interview early this time around since I missed last month's column. Sorry, I missed last month. July was the first month of the new school year, I was taking a three and a half hour class two nights a week, playing in All or Nothing, and trying to run the label. So I feel like the Queen of Excuses with a plate too full. I already had my column done, but as fate would have it something totally fucked up happened to someone close to me and it requires me to write about it.

You see, I live with two female roomates who are these strong ,aggressive, magical women. If they wanted to they would be the greatest dominatrixes. My one roomate in particular, Tracy, is an absolute take no shit from anyone gal. The three of us kind of look out for each other. Lately, I have kind of forgotten what true bastards men can be. How could I have forgotten this being as I am a survivor of domestic violence and rape? I don't know. So back to the story. Tonight I fell asleep on the couch. I was woken up to the sound of what I thought was throwing up. So I started asking, "Who's in the bathroom?" I soon realized the person in the bathroom is Tracy and she wasn't throwing up, she was hyperventalating and crying.

The strange thing about this is that I have never seen Tracy cry. Tracy doesn't cry. So I opened the door to find her hystrical and in shock. She won't talk to me. So I asked her, "Did you get in a fight?"

She said, "Yeah."

I asked, "Did you get jumped?"

She said, "No."

I asked, "Did you get attacked?"

She said, "Yes."

For a few moments I thought my roomate had been raped, so I started crying. So I grabbed ahold of her and would not let her go until she told me what happened. Finally, she told me the story. She went to the Crossroads, to see some left over new wave eighties band. This bar is notorious for the Hell's Angels that hang out there. H.A.'s from all over go there. Well, I guess she was hanging out with these two H.A.'s from O.C. It gets late and Tracy's girlfriends decide they want to go. Tracy decides she's going to stay. Tracy was being a smart ass all night to this one H.A., but that is how she is flirtatious. That's just her style. By the end of the night this guy turns on her and starts beating the shit out of her and strangling her. He had her on her knees in this bar. No one is doing shit. Finally, in the midst of her crying and screaming the bouncer grabbed her and threw her in her car. They tell her to get the hell out of there before he kills her.

So Tracy is in shock, and she's afraid to call the cops. She has huge welts on her neck and is bleeding from her neck and her ear. I called her best friend, and we finally got her to the hospital. That's where I am as I am writing this. Now, I am in the middle of it all. I am furious. I can't fucking believe that some huge H.A. would beat the shit out of a woman. I just can't believe this happened to Tracy. I also can't believe that this bar would allow this to happen.

Ever since I was raped at knife point

and burglarized I have been waiting for someone to try to attack me again. I imagine spraying them with pepper spray then reaching up behind them and slicing their throat. I imagine them grasping their throat as the blood is uncontrollably streaming from their body. I imagine the surprise and fear in their eyes as they realize they are dying and this little blonde bitch who they were going to rape has just killed them.

So with that in mind I think of what would have happened if I would have been with her tonight. I would have gone into a blind rage and ended up dead or in jail for doing my best to mortally wound another human being. We did file a police report, but Tracy will not file charges. I can't blame her. The H.A.'s don't fuck around. They are almost above the law. I remember my real dad getting on the bad side of them and waking up one morning to find our dog dead on our front porch. I also remember when they kidnapped me and dropped me off at CPA. My parents almost lost custody of me to the state. So, I have to say again that I didn't blame her. I did suggest we contact a friend of mine that deal with H.A.'s professionally on a daily basis. She said , "No." She finally told me the next day that she just wanted to forget that it ever happened. The sad thing is that she will never forget and it will just manifest itself destructively in her life later, I know.

So this is not one of my lightest columns. I just thought it was important to talk about just to increase the awareness of the continuous violence against women. Sometimes we live in protective politically correct punk rock castles and forget that shit like this is an every day event all over the world.

Speaking of punk rock, and drastically switching subjects, I want to thank Pinche Swatos for hooking us up with the fine shows back in June. They are an excellent band that you must see. The Bar Feeders were also kind enough to show me a good time when I came back to town a couple weeks later. They rock. All or Nothing will be coming up to S.F. Sept. 24 so email or write me if you want more info. Renae Bryant PO Box 251 Norco, CA 91760-0251 / webmistress@www.ontherag.net.

STRANGE DAZE

C-O-U-N-T-D-O-W-N TO THE MILLENNIUM

John J. Kohut

Two women and three teenage girls were arrested in the state of Washington in August for robbing the Anchor Savings Bank in Olympia. According to police, the five were heavily influenced by the movie "Set It Off" in which a group of women rob a bank. "We have reports from their associates that they watched the movie numerous times in the last two weeks," said a detective. He noted that the group told friends about their plan beforehand and then bragged about the robbery afterward. Police found a copy of the movie at the suspects' house.

In August a Sheffield, Ohio, 18-year-old stole his mother's credit card and used it to pay for breast enlargement surgery for his girlfriend. Total cost: $2,496.

The owner of a Bradenton, Florida, funeral home allegedly stuffed voodoo dolls into a corpse in a ceremonial effort to curse her competitors in the funeral home business. According to police, the accused wrote the names of her competitors on the dolls in hopes that they would die.

In August residents of Quirindi, Australia, said that they witnessed cobwebs falling from the sky after several UFOs flew past.

Where you been?

In August NASA announced that the Solar and Heliospheric Observatory satellite, originally launched in 1995, has begun to once again send signals after having disappeared for six weeks while observing the sun.

In July Burger King restaurants in Springfield, Oregon, pulled an action figure from the promotional campaign for the movie Small Soldiers, because the figure's name, Kip Killigan, is too similar to the name of accused 15-year-old local murderer Kip Kinkel, accused of a high school shooting spree in May. The action figure's body is part gun.

A Long Island, New York, landlord was sentenced to six months in jail for entering a tenant's apartment and urinating in her food. The woman, who suspected that someone had entered her apartment and mixed human feces into some food in her refrigerator, set up a secret camera to record the apartment while she was away. A secret video camera caught the landlord urinating in leftover Chinese food.

According to a report from the Athens news agency, a bride-to-be discovered her future husband in bed with their best man on the night before their wedding. The groom-to-be was reportedly wearing the bride's wedding gown at the time. The wedding was called off.

An Ohio man was ordered to meet with probation officers and submit to a urine test prior to his sentencing for stealing Christmas gifts during last year's holiday season. The crime was expected to earn him a probation sentence but the urine test came back positive for pregnancy. Prosecutors ordered another urine test which tested positive for cocaine use.

The state of Illinois is disciplining a psychiatrist after one of his patient's won a $10.6 million settlement in a lawsuit she brought against him. The patient said that through the use of repressed-memory therapy the psychiatrist convinced her that she was a cannibal who ate meatloaf made of human flesh, had molested children, had 300 personalities, and was a high priestess in a satanic cult. The patient said she eventually "realized there was no way I could come from a little town in Iowa, be eating 2,000 people a year, and nobody said anything about it."

In July a group of young people in a village in eastern Kenya rounded up 100 suspected witches and took them to a witch doctor who stripped them of their powers. The witches were both men and women ranging in age from 40 to 70 who were accused of keeping ghosts in their homes.

In July police in Osaka, Japan, spent several days chasing a wild monkey through the city. The three-foot-tall monkey was at one point cornered by police but it apparently took two kittens hostage and, when police backed off, managed to escape.

A high school shop teacher in Chicago has been accused of disciplining a shop student with electric shocks. The teacher reportedly made the sophomore student hold a spark plug in one hand and a piece of metal connected to an electric current in his other hand, causing a 3-volt electric charge to pass through the student's body. One such shock lasted 30 seconds.

Police had to break up a crowd of more than 50 people at the beach resort of Puerto de Santa Maria, Spain, after it was discovered that they were surrounding a car watching its occupants, a 42-year-old man and an 18-year-old woman having sex in the back seat. The man and woman were arrested for fighting with police.

A bride in Hapur, India, called off her wedding minutes before the scheduled ceremony because her groom-to-be was so drunk that he was shouting insults at the wedding party. According to the report, after the groom was taken away by police, a neighbor of the woman asked her to marry him and she agreed.

Kohut's latest book, written with Roland Sweet, is Dumb, Dumber, Dumbest, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.

Good news for streetpunks around the globe! The split EP with the DROPKICK MURPHYS and OXYMORON is out now on Flat Records! Here's two of the world's best bands rockin' like there was no tomorrow! Al Barr and the DROPKICK MURPHYS start off the excitement with a great original "Ten Years of Service". Fuckin' Al Barr rules the airwaves! DROPKICK MURPHYS are on such a tear right now! Want to catch this momentum? See the DROPKICK MURPHYS when they come to your town soon! The DROPKICK MURPHYS come screaming off this new vinyl with "Ten Years of Service". The song goes like this: "Work! The status of our future in both past and present time is relegated to a member of a higher class than mine to determine and direct the lives of family men who bear the burden of living up to a standard that doesn't exist in 1999. Who's gonna save us from this lonely picket line? Ten years of service but, I'm still not worth your time...." Brilliant lyrics by Ken Casey with the great music supplied by Rick Barton. The vehicle these two have furnished for Al

Barr (vocals) and Matt Kelly (drums) is heading for a collision with international streetpunk immortality! The DROPKICK MUPHYS also cover "Watch Your Back" by COCKSPARRER on their side of this disc. Great! On the "B" side OXYMORON shows why they are one of the most popular punk bands on planet earth! OXYMORON start off with "Faces from Below" about the people below the surface of society that we refuse to see. In "Weirdoz", a fast punk song, OXYMORON tells the thugs who gave them a beating for no reason; "We'll come back, ready and mean, and we'll stomp on your fucking face." Get this record immediately! Write to Flat Records, P.O. Box 7504, Quincy, MA 02269.

Sidekicks Records from Sweden has some top-notch CD's available for you S.H.A.R.P Skins and punks. To begin with Sidekicks presents "Screams from the Guitar: A Compilation of Nine Swedish Anti-Racist Skinhead and Streetpunk Bands". This high powered compilation starts with one of Sweden's best punk groups, GUTTERSNIPE, with two great songs "Stick Together" and "Working Class Power". This second song stands shoulder to shoulder with most any streetpunk you will hear anywhere.

Next up is VOICE OF A GENERATION, another fine punk outfit doing "The Greatest Lie" and "Not My Cup of Tea", the third band on this compilation is CLOCKWORK CREW doing two strong numbers "The Press" and "Joy N' Pride".

BOMBSHELL ROCKS is next on the agenda with some melodic punk in the vein of the SWINGIN' UTTERS.

The fifth band on board is a tough bunch of punks called BOOT SQUAD playing their song "Violent Skinhead", very good! This streetpunk gem is followed by "Blind Eyes and Media Lies" with lyrics referring to skinhead persecution in the tabloids.

BULLSHIT is on next with dramatic vocals and tasteful guitar work.

FRANKS BOOTBOYS come straight at you with gruff singing and brutal politics on "Pigs". Next is "Get Out Of Here" about betrayal by a traitor. Then you have good sing-a-long oi/street rock with AGENT BULLDOGG singing "Clockwork Orange Night" and "Our World". Wrapping up a great compilation is the always respected and much appreciated POBLERS UNITED "The Pride of East Gothenburg" playing "Smack the Hippies" (live) and "Anti-Fascist Skin" from their Knockout Records 7" EP "Full Contact".

The second CD you MUST have from Sidekicks Records is GUTTERSNIPE from Umea, Sweden with their mini-CD "never Surrender, Never Give In". This shit is great! The vocals remind one of the BRUISERS (DROPKICK MURPHYS) Al Barr and the guitars and drums kick ass! The title song starts off with a bang: "We don't care about the colour of your face - We don't care about no human race - We stand alone against the world, but we are gonna be heard". GUTTERSNIPE segues right into "Riot in the City" about skins fighting with cops. The song "Pride and Dignity" follows with it's intelligent lyrics: "Mindless violence is everywhere and the odds is never really fair. Hit a bottle in the back of the head or stab a knife in someone's back. Some say it proves that you're brave and strong but I say it proves that there's something wrong. There is something wrong with the society. Where's the pride and dignity? GUTTERSNIPE is a great band! Pursue the "Never Surrender" CD plus "Screams From The Guitar" by contacting Sidekicks Records, Ostra Nobelgatan 9, 703 61 Orebro, Sweden, Fax: +46 (0) 19183034, E-mail: sidekicks@burningheart.com

VOICE OF GENERATION also have an excellent EP out this month called "The Blue Jackets EP" on Simon Riddle Records from Orebro, Sweden. Besides the aforementioned "Not My Cup of Tea", there are some rocking tunes such as "Blue Jackets" (about police brutality), "Education" with an excellent SEX PISTOLS type riff and the good song "Work". This band is consistently quite strong! Listen to VOICE OF GENERATION!

This month Oink! Records presents the SUBWAY THUGS with their self-titled 7" EP. This Vancouver, British Columbia, Canadian band comes out swinging with "Mainstream Crap". This band is a very good oi/streetpunk outfit with loud vocals and that excellent jangling guitar sound that the TEMPLARS also employ. Song two on side one is the title song "Subway Thugs". This is killer oi with the perfect sing-a-long choruses. Side two begins with "Frustration" and the seething anger is easy to hear in the vocals of this one. Very good! The final track is "Morning After" and the SUBWAY THUGS sing about "One more beer- Give me another shot" - you know the routine.. This band is one to listen to right away. You will be hearing more from the SUBWAY THUGS. Keep an eye out for a split with the TEMPLARS soon on Oink! Records. Contact SUBWAY THUGS at #606-233 Abbott St., Vancouver, BC V6B2K7, Canada., Fax:(604)609-0661. Write to Oink! Zine/ Records at PO Box 27813, Washington DC, Email oink@gwu.edu

The fucking WORKIN' STIFFS are at it again! TKO Records has a stunning CD available this month called "Liquid Courage". This rowdy fucker contains great songs like "Notes from the Sandbox", "Bitter Sunrise", "Bootstraps", "New Cash Cow" and "Workin' Stiffs". This material shows how the band has continued to improve and claim new allegiance from the streetpunks all over the United States. TKO Records has two more exciting records forthcoming. A full length by THE FORGOTTEN is almost ready for you. It's entitled "We came, We saw , We conquered". This strong release will pick up where the TKO FORGOTTEN EP left off. Also expect an EP by San Francisco's great oi band the REDUCERS, which includes an original and a great SLAUGHTER and THE DOGS cover. We wait patiently. There is much anticipation! Lastly you have Sacramento's UPSETS ready to release their TKO EP. Lots of good product coming your way from TKO Records.

Doug and Squigtone Records have a good compilation out this month called "Seige the Day". This CD compilation contains SQUIGGY songs, OUTSIDERS material, and Oi! SCOUTS songs, plus much more. These three bands appear on Squigtone Records EPs 003 and 004, Which you must own! HEADWOUND contributes "Drop Dead" and "Drinking with the Boys". HEADWOUND have some Headache material out there too. BLIND SOCIETY plays some ferocious fast hard punk which will brutalize your eardrums. Clovis, California's NO ONE'S VICTIM offer "Together" and "Working Class Hero" in fine BLITZ tradition.

New Jersey's own CUFFS rock your pathetic little world with the full-speed-ahead punk anthem: "Down With Them All". Great! New Jersey oi/streetpunk is among the best! Next up is BULLYRAG from Douglass, Massachusetts with some hard-edged punk rock for you. Then you have PINKERTON THUGS out of Well, Maine with a rough-hewn version of the song "No Surrender". Next in line are the SLAGS playing "Said and Done", fast and impassioned punk! Finally you have the LOITERERS from New York state with two good streetpunk tunes called "On the Streets" and "Mace In My Face". Support these up and coming punk bands. Order the "Seige the Day" compilation for $6 from Squigtone Records, 166 Spring St., Newton, NJ 07860. Also available from Squigtone: Squigtone 003, The SQUIGGY/ OI SCOUTS split 7" for $3 ppd, Squigtone 004, The Squiggy/Outsiders split 7" is also $3 ppd.

Headache Records has some strong new punk shit for you! The band is HEIDNIK STEW from New Jersey, USA and the EP is called "Trials and Tribulations". The music is fast and hard punk with lyrics about struggling to make it everyday. "Well I go on everyday thinking I can cope, but in the end I feel like life's joke. Day in and day out it's the same old stuff. I can't take it anymore, I've had enough. I go on everyday my life full of sorrows, and I really don't care if I see tomorrow." HEIDNIK STEW give a hearty "Fuck off" to the politically correct straight-edge kids who stand in judgement of those who drink in "Generation X". This band plays tough punk-rock with good lyrics. Listen to "Trials and Tribulations" by HEIDNIK STEW.

THE BODIES are going to release a 12" six-song LP on Vulture Rock in the near future. This is some of the best BODIES material yet! The shit has rocking punk music with good lyrics that reflect well-thought-out ideas. In "Drunk Tank" the BODIES sing: I hit the streets and I walk around our town. Do what I want. I'll do what the fuck I please, and if I'm having fun and I ain't hurting anyone...But when the cops come you know that's the end of our fun..." We are looking forward to this release!

Vulture Rock has a great 7" EP available for you by Fresno's BOOT PARTY. The "A" side features the best song from the BOOT PARTY LP (Volt 24) "The Suss". This kicks ass! The "B" side has some early demos from BOOT PARTY that you should check out...

Vulture Rock is poised to release "Phase Two" by the TEMPLARS. It should be great (as are all TEMPLARS' records).

NO ONE'S VICTIM has a new EP out on final vinyl from Oberhausen, Germany. Side one starts off with a really rocking tune called "77". This fucker has all the cool CLASH riffs intact and leads right into another fast number "Working Class Hero" which has relentless punk hooks. Side two has a good cover of "Emergency" by INFA-RIOT that rocks hard. Then NO ONE'S VICTIM experiments with an acoustic ballad that has good

lyrics about a woman killing a cop who raped her, but the song goes on too long, and might not appeal to all the punks and skins. Write to NO ONE'S VICTIM, P.O. Box 253, Clovis, CA 93613.

Johnny and Radio Records has a pleasant pop-infused punk record on sale now. It is known as THE SHIFTERS "Mix It Up". This fun little seven inch features Karen and "CT" on guitar and drums with Scott and Chris handling bass and vocals. This record has really good guitar playing, kind of similar to the STITCHES Johnny Witmer's guitar work. The vocals are in the high register reminiscent of the DICKIES. This EP has some hooks for you punkers.

Knockout Records, Dinslaken, Germany has a kick-ass 10 inch vinyl record as well as a CD format by the punk-as-fuck BOLLOCKS from Sapporo, Japan. These guys have a spirited punk sound like the DISCOCKS or TOM AND THE BOOTBOYS. With song titles like "I Feel For You (Fuck You)", "Police Shit", "Futureless System" and "Drunk and Dirty Punk", you get the drift of these guys' politics.

Knockout offers more blistering Japanese streetpunk with the release of BLOCKBUSTER's new EP "United and Strong". This thing rocks from the very start. "You're a Bore" right into "Stay United". Side two begins with "Fight For Your Life" and ends with the title track "United and Strong". It's all fast, with shouted choruses. Try this - It's good!

Don't forget to listen to the new GLORYSTOMPERS 10" on Knockout Records called "Ninesixnineseven". Side one, with the good songs "Look Out Here We Come" and "Clockwork Society" was recorded in October 1996 in Toronto, Canada. Side two with the hits "What Went Wrong" and "Don't Call Me a Waste of Time" was recorded in October 1997. This band is very good. Give them the attention they deserve!

Bronco Bullfrog Records from Baleares, Spain has some rough and gruff punk available this month in CD format. The band is OI! THE ARRASE and the CD is called "Anarkoi!" The songs include "Punks and Skins", 'Antisocial", "Bootboys", "No Future, No Hope" and "Skinhead". The fold-out lyric sheet/poster claims "Ruido Antifascista". The music conveys alot of feeling with brutish vocals powering the whole streetpunk sound. This stuff has full-sledged violent singing that commands your undivided attention. Contact Bronco Bullfrog Records at: Apartado de Correos 1474 07800 Ibiza (Baleares) Spain. Fax: +34 971 311064. Email: bullfrog@arrakis.es

In the stab from the past department you have VICIOUS CIRCLE and PLUNKET BOYS from Auckland, New Zealand in a rereleased primitive punk record from 1983. These PLUNKET BOYS recordings are rough but give you an idea of the D.I.Y. spirit present with this stripped down outfit. The VICIOUS CIRCLE songs are more powerful and recorded somewhat better. Good punk rock here! Listen to "Ultra Violence" by VICIOUS CIRCLE. Punk-as-fuck! You may order from: Busy Kids Distro, PO Box 49984, Austin, TX 78765.

F.F.D. and ROTTEN BOI!S from Italy have a good split on Skooter Records from Verona. On "Lato A" F.F.D. do a fast punk song "Bootboys" with shouted choruses and blitzkrieg fast guitars and drums. On "Lato B" ROTTEN BOI!S keep up the speed with a good number "Fieri di Essere Punk" and finish up with the real good song "Skins E Punks Nelle Strade" that has the requisite oi oi oi sing-a-long accompaniment.

An interesting compilation came this way. This compilation is called "Hate" on the Euthanasie Label from France. The bands are all quite different yet the package works as a whole. 8°6 CREW have the lead-off honors with their excellent song "Working Class Heroes", followed by "Un Role A Jouer" and "Vielle France" which has traditional ska horns and backbeat.

Next up you have the band COUPS O' BARRES play six fast and hard punk rock songs with anguished vocals and accelerated guitars and drums. On side two you have ETHYLIC SYSTEM with more non-stop punk fury. This has male and female trade-off singing and some breaks and changes of tempo. The vocals are snarling and the punk blood is flowing. The final band is SENCE OF SECURITY based in L.A., California, with five rapid fire punk songs for your enjoyment. 8°6 CREW, COUPS D'BARRES, and ETHYLIC SYSTEM are all underground French oi/punk bands. The package is nice with many pictures and complete lyrics. Write to: Euthanasie, c/o Berrue' David, 52 Rue Jules Charpentier, 3700 Tours.France.

You must read UPSTART 'ZINE as soon as possible! This month's issue has interviews with Atlanta, GA's LAST CALL, DEGENRATION from Minneapolis, Minnesota, and KELLYS HEROES from Kansas. There's also a feature on a scooter rally and articles on "911" skinheads. Write to Upstart Zine, PO Box 10005, Kansas City, Missouri 64171.

Great live music here supplied by Texas Terri. Showcase Showdown-Amazing!

SAM THE MAN.

In 1945, a Ben Franklin manager in a small Arkansas town decided to branch out on his own and create a local retail discount store. 53 years later, a MRR columnist dedicates an entire column to the numerous misdeeds (and the global assault) perpetuated by a behemoth corporate terror known as Wal-Mart. It's amazing that there's a connection between the two.

How did Wal-Mart get to be the giant that it is today? Easy....they've screwed over everyone. They've (almost entirely now) squashed what used to be a large number of local, independent (read: mom and pop) stores by moving into small town America and undercutting their prices until the locals go belly-up. They've destroyed the integrity of many a town by throwing their mega-stores and distribution centers in previously peaceful areas and causing an incredible amount of urban sprawl. They've lied to customers by claiming to be this friendly, All-American store when they use third-world labor and very UN-American tactics like censorship and customer deception. And they've terrorized workers by aggressively fighting unions, creating an unsafe work environment, and pinching pennies anywhere they can.

READY. FIRE. AIM.

In Simi Valley, CA, this summer, a mom-and-pop store by the name of Holiday Hardware (I've never been to it, but I'm assuming it's a mom-and-pop store because that's what the Los Angeles Times article said. Of course, the Los Angeles Times also refers to itself as 'respectable journalism' so perhaps I should keep the assumptions to a minimum.) closed its doors after nearly 30 years of operation. The reason? Wal-Mart has plans to move in nearby. Now, this may seem like an extreme example (I mean, from what I can gather, they closed shop before the Wal-Mart was even built---that's harsh), it's not an uncommon one. Wal-Mart comes to town and makes local business owners race toward the unemployment line. But how? Under-pricing, that's how. They make sure that anything you buy in a Wal-Mart is cheaper than anywhere else in town. They have three different ways of pulling this off. 1) They buy in bulk. Duh. A local store can't keep up with buying power like that. (I just read an interesting piece the other day that blamed this problem on the negative effects of the Consumer Goods Pricing Act of '75. Maybe one of you school nerds could do a research paper on the subject and let me see it when you're done. Just a thought.) 2) They can take a loss on some products and make up for it with the gains made on other products. The grocery store I worked at as a teenager used to do this all the time. They'd sell their mayonnaise way under cost (to beat out the competing store's price) and make up for it by charging a bundle for their milk---the logic being that after you get 'em in the store, why would they want to go somewhere else just for a gallon of milk? 3) They cut costs whenever they can pull it off, but I'll get to that later. 4) A unique distribution system. You see, Wal-Mart has a plan. First they go to an area and build a distribution center, which you would recognize solely by its sheer size. (In fact, an orientation booklet for distribution center employees [ah, pardon me---associates] had an entire page that bragged about how big these buildings are. It said something to the effect of, "the amount of cement used to make just one Wal-Mart Distribution Center is enough to build 40 football stadiums, or what not." I know they said it was enough to pave a two-lane highway for 275 miles. C'mon people, I think some 'congratulations' are in order.)(By the way, don't ask me how I got ahold of orientation booklets because my brother doesn't work there, OK?) Then, they build Wal-Mart stores somewhere in the vicinity of these distribution centers so that they can save costs by not having to ship them as far. If you were to look at a map of distribution centers in the U.S., you'd notice that the second a distribution center moves

in, Wal-Mart's start popping up left and right. Keep that in mind if one tries to move in somewhere near you.

However, chances are that you already have one near you. Wal-Mart now has stores in all 50 states (Vermont held out for a long time, but not long enough), Puerto Rico, Canada, Mexico, Hong Kong , Argentina, Brazil, China and Indonesia. They also just made bought 4 stores in South Korea (You know, I just can't say enough good things about the IMF. They are just doing wonders for the South Koreans.) and are rumored to be making an acquisition in the Philippines. If that's not scary enough, the business mainstream (and what other mainstream is there?) praises Wal-Mart for "paving the way for other American businesses in foreign markets." Great. Funny things can happen when moving into foreign markets (like the fact that they tried to sell ice-fishing huts at one of their Puerto Rico stores) but this is really not a laughing matter. The U.S. has some of the most stringent (or shall I say 'least ineffective') policies regarding corporate abuses, and Wal-Mart plowed through 'em like a tank through dominos. Imagine what will happen when they have fewer restrictions to deal with.

WHO'S NUMBER ONE?

One of Sam Walton's old stand-by sayings was that "the customer is number one." Wal-Mart employees have to chant this every day before their shift. They can chant this as loud as they wish, but the following information has proven to me that the customer is actually public enemy #1.

Wal-Mart has always been a bad guy to those who wish to promote free speech. They have a history of keeping 'questionable' items off of their shelves. What are some of them? The newest "hot" issue of Rolling Stone was taken out of stores when it was deemed (surely by customers) that the cover content was too racy. Sheryl Crow, a top-40 singer (for those of you fortunate enough not to already know that), had her latest album refused for sale because of one line in a song that speaks of kids killing with "guns bought at Wal-Mart." Now I know just as well as any of us that a world with less Rolling Stone and Sheryl Crow is a better world indeed, but censorship is not a good practice to engage in. Here's the blatant hypocrisy that can stem from the urge to censor everything.

Women named Ann Ruben created a T-shirt design that she thought the world might enjoy. It has a picture of Margaret, Dennis the Menace's neighborhood adversary, throwing her hands in the air and proclaiming that, "Someday A Women Will Be President." Wal-Mart liked the shirt----for about 3 days. It then decided to pull them from the shelves because of the "political" message they advocated. Noting as much irony as possible, a separate article on Wal-Mart said that they sell a Barbie Doll every 20 seconds. So, the message is clear. Depicting women as objects of lust and desire is fine, but to sell a shirt that suggests that someday a woman might have a leadership role is terribly wrong (and no, a T-shirt with Janet Reno on it would not rectify this situation).

Another aspect of their customer relations is their obsession with patriotism. Anything associated with Wal-Mart is colored in red, white, and blue. They've recently started a new ad campaign (as opposed to recently starting an old ad campaign) that states that Wal-Mart products are "Made Right Here." Furthermore, they give us a friendly reminder that we should "Bring It Home To the U.S.A." These guys crack me up. First of all, they're the ones that had an exclusive contract with Kathie Lee Gifford to sell her line of hip and stylish clothing. I think we all know what happened there. (I can just see that ad campaign from a mile away. 'We at Wal-Mart, because of our high ethical standards, refuse to sell clothing that's manufactured in foreign sweatshops. We assure you, the customer, that our clothing products are manufactured in sweatshops right here in the U.S. of A. You're welcome.' And since I'm already in the middle of parenthesis, I might as well share this gem with ya. Kathie Lee, when it was suggested that she had her clothing made in sweatshops so that she could cash in on a reported $9 million Wal-Mart contract, lashed back by claiming that she was only getting $5 million---half of which went to taxes and another $1 million of it going to charity. "So, that's hardly money-grubbing greed," is something she actually had the nerve to mutter.) Secondly, the National Labor Committee took the time to check the production whereabouts of 92,000 different articles of clothing, shoes, etc., that Wal-Mart had on their shelves and found that 85% of them were assembled somewhere other than the U.S. Truth in advertising?

Wal-Mart watches you. I'm not just talking about the security cameras that they use to deter you from shoplifting. I mean technology (NO! Come back! Come back!). Wal-Mart uses computer technology to track consumer spending more than any retailer in the world. They almost know what you're going to buy before you do. Here's a quote from an article in Forbes: "Wal-Mart knows that customers who buy Barbie dolls (and we now know that there's a lot of them) have a 60% likelihood of buying one of three types of candy bars." If that's not scary enough for you, than you're about as timid as can be.

I just have to mention one more story about Wal-Mart's customer priorities. In the state of Maine, there used to be a $5 dollar fee for the disposal of appliances (which, amazingly enough, was called the 'Maine Disposal Fee'). Well, Maine politicians did away with this fee, but that didn't stop Wal-Mart from charging customers for it. Almost two years later, they were still found to be asking customers for an extra five bucks for the disposal. In all, 325 customers (in 11 of the 19 Maine stores) were charged. Believe it or not, all of this tax money that Wal-Mart collected hadn't yet been forwarded to the state. They blamed the problem on cashiers that didn't know the fee had been rescinded, so you can go ahead and believe that.

DO THE SQUIGGLY.

So, if that's the way that Wal-Mart treats it's customers, then how do you suppose it treats its' employees. Well, surprise surprise. Wal-Mart doesn't have employees. It has associates. Isn't that great? Employees, associates, low-life plebes----whatever you choose to call them---are treated like obedient dogs. Their job proves to be about as demeaning. As I said before, Wal-Mart associates have to do a daily chant before they start the day (another crazy motivational idea started by Sam). They stand in a circle and yell, "Give me a W," and so on until they've spelled 'Wal-Mart' (and the exciting part comes into play when they get to the hyphen, often referred to as "the squiggly," where they have to stick out their butts and shake it down). All the rump-shakin' in the world can't make the job of the 'People Greeter' any better. Yeah, the 'People Greeter' is the one that does the "Welcome to Wal-Mart" thing when you first walk in. Everyone in the world feels sorry for this person.

As an employee, you will soon be introduced to the alternate world that Wal-Mart has created. They have their own satellite system that they use to broadcast 'The Wall,' which is what you'd see on the TV monitors throughout the store. The purpose of 'The Wall' is to "direct customers' to ad-filled monitors" (no words lost there, huh?). They also have their own radio station and a newspaper called 'Wal-Mart Today.' All of these media forums are supposed to be used to create a better forum for communication between 'associates'. I would guess that it's used more to shove Wal-Mart propaganda down their throats, but that's pure speculation.

Wal-Mart aggressively fights unions. How aggressive? With over 3,000 stores worldwide, there is but one with a union. A Wal-Mart store in Windsor, Ontario, is the lucky winner. The story of how they got to be a union store is an interesting one indeed. Employees wanted one, Wal-Mart didn't (OK, it gets more interesting, I promise). When the union vote came up, employees actually voted against it. Upon review, the Ontario Labor Relations Board overturned the vote and certified the union, claiming that Wal-Mart had illegally threatened to close the store if it was unionized.

In another case of bitter irony, while researching for this column I found an article which suggested that Wal-Mart's success has stemmed from the fact that they give their store supervisors (or whatever the hell they're called) a lot of authority. This, so the source claims, gives each Wal-Mart it's own, 'personal touch.' There was also an article about a female Wal-Mart employee who was raped by her supervisor (or whatever his title is---I suggest "Bastard"). I wonder if this is what they mean by the supervisor's 'personal touch.' (Interestingly enough, Wal-Mart took the case to court because they didn't want to pay the girl worker's comp, claiming that it wasn't an accident.)

THEY WILL RETURN.

So, this is what the world's largest retailer has to offer. They hardly stand behind the things they claim to represent. Some have argued that it's gotten much worse since the death of Sam in '92. However, I feel that the basic principal has always been the same: to make money. A quick scan of the Forbes 400 (a list of the 400 richest people in America, for those of you fortunate enough to not know THAT) will reveal the Walton inheritance. Oh yes, there they are, his widow and four children, taking up slots #9-13 on that list (with the poorest of them having a net worth

of $6.3 billion!) They don't care about workers, they don't care about customers, and they certainly don't care about being an All-American company. They want money, plain and simple. Remember: you don't have to shop there. In fact, don't take my advice, take it straight from the mouth of Sam Walton who said: "The customers can fire everybody in our company. And they can do it by simply spending their money somewhere else." You heard him kids! It's time for some layoffs---D.I.Y. style.

DAMN THIS IS LONG!

1I have some direct quotes from the Wal-Mart 'Associate' Handbook. They reek enough of their own stench that you don't need my dumb commentary to help you smell it. Here they are...

"We're poised to explode onto the international market and transplant our terrific Wal-Mart way of doing business to other countries."

"Because of our commitment and our American vendor-partners, millions of dollars in goods once produced overseas have been brought back to the USA. Thousands of American jobs have been created or retained because of this merchandising program."

"You may have worked for companies where supervisors and managers were 'bosses.' Here, your supervisor or Manager is your Coach."

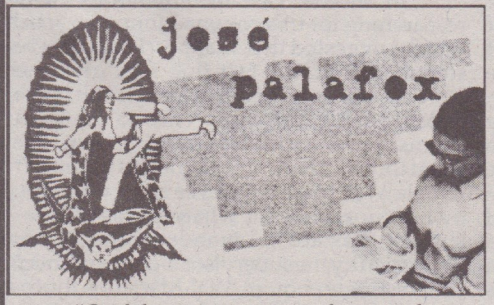
"Wal-Mart's reputation for honesty is one of our greatest assets."

2Thanks to Erik Trexel (once again) for a blast of a weekend at The Old Barn Festival.

3 I have a zine (or I should say that I will have a zine because I keep pushing back) and if you send me a dollar, it's yours. Address below.

4Legion of Doom loves Sam Walton and they have a new split 7" with Antisocial Behavior (that's two incredible Wisconsin hardcore bands on one record for those of you counting). Find it.

5Write me (and I mean it) at P.O. Box 504, Chippewa Falls, WI, 54729, USA, Earth.



"Oral history is not only a tool or a method for recovering history;" says Ethnic Studies historian, Gary Okihiro, "it is also a theory of history which maintains the the common folk, the dispossessed have a history and that this history must be written." For the next two issues, I will share my mom's story. I wrote it for one of my professor's and he decided to include it in his new book. I hope you like it.

Part I: "A Song of El Norte: Camelia Palafox" in A Larger Memory: A History of Our Diversity, with Voices ed. Ronald Takaki. Boston: Little, Brown and Company, 1998.

Ever since I was little I used to tell myself that I would be a singer. I have always loved music. Everywhere there was a party, I used to sing. I wasn't shy at all. Because people always clapped, I assumed I was a good singer. I was twenty-two when I got a job at a local record store in Tijuana, Mexico. While working there, I got to meet many university students. I used to get excited when some of the students who studied theater and art would tell me that I had a good voice. One of them, Mario, asked me: "Wouldn't you like to sing with a university group?" One day he invited me to his university to see his group rehearse. The director of the group saw me and asked me if I wanted to fill a position they needed. He asked me to scream "I hate you!" as loud and as real as possible. So I did. "Perfect," he said. "Come back tomorrow and you can begin rehearsing with us." I was happy that they asked me to join their group. It wasn't a big theater group that was well known or anything. We sang and performed in small clubs in Tijuana and people would pay us whatever they could or wanted. Becoming a professional singer is something I always wanted to be. But working at the record store and performing did not bring in enough money for the family. That is when I decided that working in the U.S. with my sister Chela was probably the best thing I could do to help out the family financially. I knew that it would mean no more singing and acting, but that wasn't really a choice of my making.

When we lived in Mexicali, Mexico, my mother married Juan. He was very supportive of the family, economically. We were actually well off then. I think it was the physical abuse that led my mother to eventually leave him. He would hit her a lot. We would never see him hitting her, but we would see the bruises afterwards. That's how we came to Tijuana from Mexicali. My mother had heard from friends that living near the border wasn't such a bad idea. There were more jobs and one could cross into San Diego, work in the daytime and return back home with more money. I was born in 1954. By the time I was seven years old, we had moved to Tijuana.

Many things changed when we moved. I remember when we used to play hop-scotch at night in the streets of Mexicali. We would also play marbles. I was pretty good at that. I would always beat the boys at that game. Our parents would watch over us as they watered the streets to try and keep the dirt from blowing all over the place. I remember when we first arrived at Tijuana, and we kids didn't have that much space to play like we used to. In Tijuana, one could only play in one's own yard. Eventually we invented our own games with what little room we had...

Once in Tijuana, I started to learn a little bit more English. I had learned a little bit before, but I got much better at speaking it by taking free classes at night. That's where I met Cataro. He was a young painter with the ambition of becoming a professional painter. His main problem was that he was extremely shy. He was a very timid guy. I used to tell him, "Why don't you take your paintings to the malls, banks, universities, and to other places where you can exhibit them. If you want to sell your work, then you have get out there and show it to people." We both supported each other and gave each other hope in our involvement in the arts. He would always tell me that I was a good actor and singer. I would always tell him how beautiful his paintings were. Cataro came from a very poor family but with strong family values. I remember when the theater group couldn't practice at the University one night because somebody else was using it. The group asked Cataro if we could rehearse at his place. Cataro had a big space in his backyard and he didn't have a problem with us going there.

Eventually, the theater group toured our state [Baja California, Mexico]. I got a scholarship for being the best actress of all Baja California. The scholarship was a full-paid tuition to study in Mexico City. I remember when I got the scholarship, the theater group director, Professor Orozco, looked at me with a happy and sad face. He was happy for my achievements, but he was upset because he knew that at the time I had my first child, José, and that it would be really hard for me to go. And sure enough, I had to reject the scholarship. It would have been too hard for me to take José with me to a different city.

After I had José, I got a job at a flower store. Later on, I got a job at a local record store. That was my favorite job. I remember when my friend told me that the store was hiring. I got dressed in my best clothes and went for an interview. They asked if I knew English and told them that I did know a little bit. Because nobody else knew any English, I got the job. Also, I knew the hip songs, and all the new bands. Later on, I figured that in order to make more money, I needed to work in the U.S.

I remember what a hassle it was when Chela and I worked in San Diego and had to travel back and forth every day from city to city. At times, it was kind of dangerous. I remember when my mother first got a job in San Diego. She also cleaned houses in the richer part of the city. Taking her to work was always something else. When she first came to the U.S., she always wanted to remember the directions to places according to two things: where the nearest McDonalds was and where the freeway entrances were. She would say, "Yeah, I know where the house is at. It's by the McDonalds." Never wanting to realize just how many different freeways and McDonalds there were all over the city, she insisted that we find the nearest McDonalds, and we would arrive at our destination. Once, on our way to Coronado, an expensive part of San Diego, we had to cross a large bridge, the Coronado Bridge. At the end of the bridge, people had to pay a toll. Well, my sisters and I decided to joke with my mother and tell her that we accidentally took the wrong exit and that we were on our way through a U.S. Customs checkpoint. "Stop! Turn around, turn around," she started to scream. We didn't realize how scared she would get. We told her we were just joking and apologized. But the damage was already done. She was crying because she did not have papers and didn't want to get deported back to Mexico.

Chela, the oldest of us, was seventeen when she started working at an egg factory in the U.S. She used to get up at 5:00 a.m. to go to work. It wasn't until she started cleaning houses that I decided to go with her and help. Crossing into San Diego with her passport, she became a little more familiar and confi-

dent with the city. At first though, she would cry a lot. She used to get really lonely there. By bringing me with her, I would help her clean the houses faster, and therefore we were able to do many more houses. Cleaning houses for one or two days in San Diego would earn us the same amount of money that we would get if we worked in Tijuana for one whole week.

With that amount of money, I was able to give my mom about eighty dollars a week. That was a lot of money in those days -around 1979, 1980. But in reality, that was not enough money for all of our expenses. Twelve of us lived in our little house in Tijuana. We had to worry about paying for our drinking water, paying for our trash to get picked up, paying for gas, food, utilities; there were many expenses. Also, most importantly, our school uniforms were expensive and every school year we had to worry about buying new ones. Working in San Diego and bringing home dolares [dollars] was one solution.

Of all my sisters, I was the only one who -for whatever reason- did not get a passport to be able to cross legally into the U.S. I was sad about that. But we always figured out a method to get me to work in San Diego. Most of the time I used my sister Pily's passport. Since we were both short and looked the same, I crossed with that passport for about two years. I never had a problem until one day when they discovered that I wasn't the person I was saying I was.

When Chela and I would cross the border, we usually had dirty laundry with us. We used to make it seem like we were just going to San Ysidro, the U.S. border city north of Tijuana, to wash our clothes and quickly come back. I guess this particular agent, a younger woman, didn't fall for our story and began to ask a lot of questions. We both got really nervous. She began to question me about the person in the passport I had. "This isn't you in the passport, is it?," she asked me. I told her that it was me. She responded by telling that if I was lying to her, and she found out, she would rip up the passport. She would give me one more chance to tell the truth, or I would have to face the consequences. As stubborn as I was then, I reiterated that I was not lying and that it was my passport. She grabbed my passport, took it to her supervisor and came back and told me that I shouldn't have lied. She grabbed Chela's passport and ripped it up into little pieces for attempting to bring someone across on a false identity. That's when I begged her not to rip up my passport. I lied again and told her that I had grabbed my sister's passport without her permission and that it wasn't her fault. I begged her not to rip up the passport. She saw that Chela was crying. She told me that it was my lucky day because she would not rip it up. She said that she would keep the passport and would hold it until the rightful owner, Pily, would come with her identification and pick it up. Chela and I returned home crying.

Pily eventually got her passport back, but Chela would now have to figure out a new way to cross, without a passport of course. I always had the illusion of having my own passport and not having to be nervous about being caught without papers. Eventually we figured out ways to get across. Most of the time we crossed as "U.S. citizens." We had learned a little English while in Tijuana from watching TV and listening to the radio. We also learned English from a neighbor in Tijuana who had family in the U.S. Little by little, we learned enough English to get by.

Cleaning houses in San Diego was hard work. It was good money, but sometimes the people we worked for tried to take advantage of us. Once, I cleaned a house all by myself. I cleaned the kitchen, washed clothes, swept the floor, cleaned the windows; I even fixed the yard to make it look better. After I was done, the owner of the house, an older white lady, said she was going to give me fifteen dollars, but because she paid taxes, she would only give me twelve dollars and fifty cents. Can you imagine?! I clearly remember walking home crying. But what could I do? She said she always paid taxes, but she didn't bother to ask for a Social Security number from me. I thought that that was just the way it was here. And even if I wanted to say anything, what would I say? Anyway, I spoke very little English. I took the money and never said anything to her.

Let's face it: Most columns suck. Yet strangely enough, they remain the most popular part of any given monthly zine. A few token readers genuinely enjoy them, but I think most people read them just to have something new to complain about. And for good reason. So many zines, and therefore so many columnists, are out there now that the high water mark for quality writing has been lowered to the murkiest levels ever recorded. Columns are like huge wrecks. They're always catastrophic yet you're still compelled to look every time.

Believe me, I'm not at all implying that new zines have a monopoly on shitty columns either. There's plenty of suckiness to behold in every single issue of this very mag. However, in the 90's glut of D.I.Y. mags, it's safe to say that there is a disproportionate amount of bad writing compared to good writing out there, and the "good" guys aren't winning.

Most newer punk mags have fashioned their columns by MRR standards whether they want to admit it or not. Although it has always existed as an important resource and a town square for most of the punk community, MRR has by no means ever been mistaken for a bastion of "quality" journalism. Aside from its formative years, MRR has long been a pulpit for a good number of egomaniacs who have preferred their few free records each month and mini-bouts of fame over progress toward actual constructive change. It's not like I'm much different, I'll admit. Hell, the first few times I contributed to MRR around "scenester", prove how hardcore I was, and best of all see my name printed in a big punk magazine. Everybody likes to be an expert and having your name in something with a decent circulation suddenly makes you one.... at least in the eyes of a few folks, including yourself. More appropriately, you're a legend in your own mind.

They say "imitation is the sincerest form of flattery". Defined by Webster's, "imitation" is "resembling something else that is usually genuine and of better quality". Now, since on average MRR columns blow in the first place, how good is an imitation of those columns going to be? Then what happens when those second generation columns are used as prototypes for other newer zines? It's the reality of the trickle-down theory. By the time that initial influence reaches the bottom tier, there is so little substance that you barely have anything left except for a handful of mind-numbingly dull passages that should not even qualify as filler for the pages of your own diary. The only thing worse than an bad MRR column is a bad fourth generation MRR-styled column.

It's not that I expect my own column to instigate The Great Column Renaissance, I'm just adding more shit to the pile, but I'm attacking this problem in the tried & true punk rock tradition: If something's wrong, talk shit and complain about it until something more interesting comes along. With that in mind, I now present The Most Easily Avoidable Column Writing Pitfalls: ***Write about things relevant to people other than yourself.** Don't write about how you're a shitty driver and ran your car into a ditch the other day. Don't write about how you feel like such a stud after lifting weights. Don't write about going to a party with people we've never heard of and meeting people we've never heard of and seeing a band we've never heard of. All of the above examples are taken from actual columns. All guilty parties should be pummeled. ***Leave out unimportant and inconsequential details because they detract from the point of your column.** Be concise and stay focused. Think people care about what kind of burrito you ate on the way to the show? It doesn't matter if you're Henry Rollins or an aspiring 14 year old scribe...a burrito is still a burrito and last time I checked, an edible pouch full of beans doesn't equal the fixings for an interesting read. ***Check your spelling and grammar!** Granted, sometimes the mag itself screws up what you send to them via bad editing, but, c'mon, don't any of you fuckheads know the difference yet between "your" and "you're"? Take the extra five minutes to proofread and maybe people won't realize you're a dolt. ***Don't namedrop unless it has to do with your story.** Got a nearly-famous friend? Guess what? This isn't "Tiger Beat". No one is impressed. ***Have someone else read your writing before submitting it.** An objective opinion can help weed out obvious mistakes that you might not catch and offer suggestions for ways to improve. While it's true that you can't polish a turd, at least someone else might help you make it a bit more presentable. ***You'd better look interesting if you're putting a picture of yourself in the header.** Unless it's a unique shot, the only good your picture does up there, besides giving you a

chance to stroke yourself, is that it allows me to identify even more quickly who to blame for your column. ***Quit needlessly plugging your band, zine, etc.*** Unless it has at least the slightest shred of relevance to your subject, I don't want to see it mentioned. Want publicity? Take out an ad like everybody else, cheapskate! ***Avoid tagging your column with playlists.*** It's becoming more common for people to list what they've been listening to at the end of their column. Is this to prove how cool you are and to prove what eclectic tastes you have ("I like both hardcore AND emo!")? Or is it to give props to new bands? If it's the latter, that's even more reason to not have a playlist. Even if the band is good, they're suddenly guilty of sucking merely by association with your column. Do the innocent musicians a favor and leave them out of it. ***Fuck Endnotes!*** Unless your name is Mykel Board (he's the O.G. of columnists and the first to use "Endnotes" and therefore has carte blanche that the rest of us aren't privy to), I'm gonna kick the crap out of everyone who uses "Endnotes". Be creative and incorporate those unimportant tidbits into your column. If you can't, then they aren't worth mentioning. Here's a helpful rule of thumb: If they don't fit, then they've gotta be shit.

Believe me, I'm not implying that all of the newer zines out there are worthless or that MRR is better or worse than any of them. Many newer zines are much more fun to read than this one. Many of 'em are not. It doesn't matter if you write for a glossy pop rag or a one page xeroxed newsletter. Just take a moment and consider whether or not those fleeting moments of notoriety will be worth it when you place your name and picture in that little rectangle above text that wouldn't be acceptable in a 4th grade remedial English class.

Of course, any efforts should be commended because punk rock has always been about getting off your floppy ass and doing it yourself. Just make those efforts more effective than defective.

"I have trouble sleeping and I can't concentrate at work. All I think about day and night is my problem, about how I can't do the job anymore. I feel limp and weak, just like my dick."

I've been humorously monitoring the debates surrounding Viagra, Pfizer, Inc's latest pharmaceutical sensation, which has inadvertently thrust the topic of male impotence into the spotlight. Quite rudely I must add. Everywhere you turn, flaccid men are being dangled in front of our faces, bemoaning their inadequacy and how it effects their quality of life. But since the FDA approved this new "wonder" drug on March 27, 1998, Limpy, Droopy and Floppy have been coming out with a vengeance, refusing to be hidden away under Depends diapers like the useless appendages they are. Unlike previously approved treatments for impotence, Viagra does not directly cause penile erections, but affects the response to sexual stimulation. Taken an hour before sex, Viagra relaxes the blood vessels feeding the penis enabling it to respond to erotic stimulation. In clinical studies, 70-80% of impotent men have gotten good results. Like Custer at his last stand, they stand hunched, gasping for just one more chance to go back into battle. And gasp is the operative word, cuz as of yet, 77 deaths and over 200 emergencies related to the use of Viagra have been reported. But the FDA and Pfizer are not going to stop manufacturing this goldmine just cuz a couple of fossils died, clutching their still erect penises (peni?). Because what's most important here is that they were erect! The FDA maintains that there is no proof Viagra is the cause of these latest deaths even though all 77 men had taken the drug shortly before dying. There were even eight deaths during its clinical trials but was still approved by the FDA in less than six months after submission. Pfizer insists that a recall or relabeling of Viagra at this time would be "really premature." No pun intended, I'm sure.

Also not intended is Viagra's contraindication with drugs containing nitrates, such as nitroglycerine tablets, because it's shown to potentate their hypotensive effects. Combined use results in a deadly drop in blood pressure. The precautions state: *A thorough medical history and physical examination to diagnose erectile dysfunction, determine potential underlying causes and identify appropriate treatment should be completed. There is a degree of cardiac risk associated with sexual activity; therefore, physicians may wish to consider cardiovascular status of patients prior to initiating any treatment for erectile dysfunction. Agents for treatment of erectile dysfunction should also be used with caution in patients with anatomical deformation of the penis.* Easier said than done. As luck would have it, Viagra and nitrates are not the strangest of bedfellows. Nitrates are usually prescribed to men with one or more risk factors for coronary artery disease (hypertension, smoking, diabetes mellitus, obesity or previous cardiac history). Which may also have an effect on their ability to get it up. Enter wonder drug Viagra. This drug acts by enhancing the smooth muscle relaxant effects of nitric oxide, a substance normally released locally in response to sexual stimulation. This smooth muscle relaxation allows blood to enter and pool in penis leading to an erection and hopefully, sexual activity. Since sexual activity generally involves an increase in cardiac work and myocardial oxygen demand, the possibility of combining these two medications is enormous.

For example, imagine grandpa with a history of angina, takes Viagra in order to sustain enough of an erection to begin sexual activity. The aerobic effort involved precipitates an attack and he takes a sublingual nitroglycerin to ease his chest pain. With Viagra still at the helm, this further dilates his blood vessels, resulting in an abrupt drop in blood pressure. Indications range from none or mild symptoms such as dizziness or lightheadedness, to a significant lowering of coronary perfusion with all of its potential consequences and possible cardiac arrest.

Or something a little closer to home, say a young stud on a Viagra-enhanced fuckfest decides, like usual, more is better. He gets out some poppers and inhales in order to heighten sensation. Surprise, poppers are also know as amyl nitrite or butyl nitrite. Stop AIDS project offers sage advise, *"If you're using Viagra, and your lover wants to use poppers, have him do it in another room. Why ruin sex by having someone die on you."* Nitrates are everywhere. So, if Viagra is responsible for bringing some of you loved ones closer together, longer, harder, faster, remember to refrain from taking your heart medication, doing poppers or other vasodilators, and hell, even from eating hot dogs in bed. You can never be too sure.

Viagra has been prescribed some 2.7 million times since hitting the market and the number is growing fast. No one cares about deaths when profits are this huge... Well, you know something, I'm tired of always rooting for the underdog, so this time, I'm gonna side with Capitalism. Since Pfizer keeps insisting that Viagra is just as beneficial to women as to men, I've decided to give it my seal of approval. I'm supporting Viagra not despite, but because it comes with death as a side effect. This solves both impotence and the aging of America. C'mon y'all, let's shoot for 2000 deaths by the year 2000!! Do your part and take Viagra and some salami to bed with you and let's stop the population expansion.

They say that impotence is a serious problem that effects over a million men in america.. It may be from the aging process. It may be from medication. It may be the result of prostate surgery or other medical condition that reduces your ability to have sex. No matter what the cause, the result is the same: a penis so soft, I can't believe it's not butter. But look at all the options medical science has to offer:

The Vacuum Erection Device. A vacuum tube and different sizes of rubber bands, keeps an erection for a limited amount of time. Works fairly well, but is cumbersome. Snapping the rubber bands against the penis whenever the urge to smoke arises is also extremely effective for those trying to kick nicotine addiction.

The Urethral Insert. A long skinny suppository inserted into the penis, containing prostaglandin, which when absorbed by the tissue causing an erection. You do have to insert this up the penis (catheterization) and at $30, it's rather expensive.

Penile Injection Therapy. The most widely used method but its main drawback is having to inject the medication directly into the penis. Men sensitive to needles can apply a topical solution just prior to injection that briefly anesthetizes the area. Just what you want before sex. Duration of erection is easily regulated by dose given and can stay erect even after ejaculation. No more nights of disappointing sex. Have your fun and then lay down for a game of horseshoes.

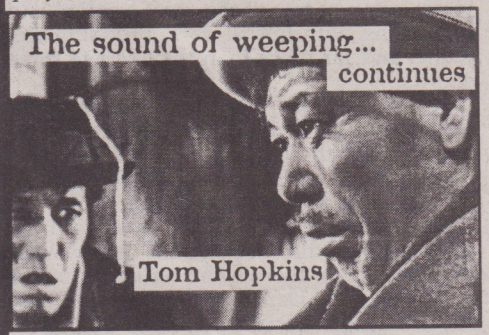
Muse. A penile suppository that costs about $21 a pellet, has the best instructions for use: keep refrigerated; after stretching the penis, insert pellet in urethra immediately after urinating as leftover urine eases the

insertion of the pellet and helps dissolve it; separate pellet from applicator with a rocking motion; then roll the penis like a cigar between the palms to help distribute the medication. Allow ten minutes for erection to develop while sitting, standing or walking around but do not lie down. Results vary but norm is about an 80% erection and lasts for 45 minutes to an hour.

Interestingly enough, less than a year ago, it seemed that RU-486, a pill that offers a nonsurgical alternative to abortion, would be widely distributed in America. Now it seems that manufacture and distribution of the drug is on indefinite hold. President Clinton and the FDA have both expressed support, but no major pharmaceutical company wants to go up against antiabortion activists who have threatened boy and girlcotts and have nothing better to do with their time but make sure everyone else is as miserable as they are. Another more important factor may be the fact that the drug would sell for only $20, much less than a surgical abortion, so profits would be small. (Larger than Viagra's, but I don't want to point out any contradictions in their logic.) New York abortion rights group, Abortion Rights Mobilization, has arranged for surreptitious production of 10,000 doses which it has distributed for free to 11 doctors around the country. Too expensive, not expensive enough... Medicare paying for old farts to get laid but disregard all the pregnancies they may cause. America the beautiful...

Now here's a quote I had to share. Put this in the spoken like only a gay man can category. *"While being interviewed on the Oprah Winfrey show a few years ago, I was distracted by a group of large women in the front row of the audience. They were wearing T-shirts emblazoned with the slogan: I am a Fat dyke. I kept thinking to myself: Proud of being a dyke? That I can understand. But proud of being fat?"* Simon LeVay, Ph.D. author of The Sexual Brain and researcher on the gay brain.

Once again, I must be getting old cuz time keeps flying by, the Folsom Street Fair is right around the corner. So, slap on those wallets and get on your hands and knees cuz a good time can be had by all, especially those who show up butt naked. Well, to quote a Viagra ad I saw, "Batter up!" Til next time, play hard ball...



Community is a word being thrown around at a lot of shows I've been to in the past couple of months. I'm really not sure what it is supposed to mean but I think I'm starting to figure it out. Community is dirty stares and sshhh if you start talking to a friend while someone on stage is pontificating. Community is a church like atmosphere at shows. Community is people on stage talking in a concerned sensitive guy tone and not in their street voice. Community is shows with the same three to four bands always playing together in a city with dozens of bands.

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Our friends in the northwest are keeping busy as usual. The second HARKONEN ep "Hung To Dry" should please those of the emo-violence persuasion. Sort of plodding tunes with bass thump and guitar crunch and a full out vocalist with the all out screams. The tempo is pretty slow throughout, but has a strong enough beat to keep the head nodding and some musical tweaks to keep your attention. (Excursion, PO Box 20224, Seattle, WA 98102)

Also from the pacific northwest are two eps from the Henry's Finest Recordings label. Both are in some pretty slick sleeves. One is a split with SHARKS KEEP MOVING and KENTUCKY PISTOL. SHARKS KEEP MOVING has some ex STATE ROUTE 522 personnel and some of that same soft indie rock sound. Somehow they manage to sneak a bit of power into the mix which I thought was really solid, but they always fall back to the soft stuff. Oh, well. Now KENTUCKY PISTOL is a whole other story. Good spat out vocals which follow some really off kilter but fairly direct emo rock. Great booty rockin' tempo as well. Neat lyric style on this sole song. Keepin' my eyes peeled for more.

The other finest recording from Henry is a WAXWING EP. I'm not a big fan of the stuff on here, real arty indie rock stuff. During one song I could imagine these folks with turtlenecks on arranging they're songs for an orchestra to play. The other two songs have an awesome mix of clanging around, kickin' guitar drive, and umph which leaves me wondering why they bother to add the lame wimp out parts. Not too shabby, and I'll probably find myself liking the soft shit in a week since it does hook into the uglier stuff pretty well. (Henry's Finest Recordings, 16128 NE 145 ST, Woodinville, WA 98072)

Check out the gnarly vocals on the singer from RACEBANNON. Really rough and barked but with a hoarse quality. The music mixes up really well in a slightly chaotic way with a thick bass and a crunchy rhythmic guitar. The drums keep shit moving, though they are a bit too up front in the recording. Really nice, just enough drawn out "breakdown" bits. This EP is on Witching Hour who have a split with GASP and VOLUME 11 (ex HONEYWELL) in the works. (see BOTTLENEKK ad for ordering info)

The BEACON/TRIBUTE split EP has the best TRIBUTE song to date. They have a great handle on how to move an emo song at a fast tempo. When they do slow down they are able to showcase the singers voice without getting all soft and wimped out, so things still move along real well. The guitars have a slight anthemic quality throughout, but in a sort of upbeat way. In my last review of BEACON I noted that they had a strong HELMET influence. I think it still continues here as well, though with a lot less crunch and crispness. The standout here is the vocal harmonizing that goes on over some of the chugging and crunch and the occasional straight out moving and rocking bit. (Spread, Flat 2, 1 Ascham Road, Cambridge, CB4 2BD, UK)

The GLASSCRAFT EP is on a label that the past couple of STILL LIFE releases have been on, but they're pretty different. Sort of harsh, really discordant guitar sound with some cool tweaks. That guitar sound really helps the slower sparse bits where the female band member is singing cause there is a good clash going on. Things are mid tempo throughout and left me really wanting them to explode. (Sunflower Tribe, PO Box 618, Mp, CA 93020)

I'm not too sure how long the INSTIL "Scar" EP has been out. Metalish emocore with pained, slightly whined vocals. The photo of the band has two members of the band with their backs to the audience and the singer rolling around on the ground with his shoes off. (New Spiritfall Alliance, 215 Hancock Ave., Bridgewater, NJ 08807)

SAVONAROLA plays some of the best BEATLES inspired midwestern emo I've heard in a while. Good sense of pop hooks with the right mix of drone and upbeat guitar. (Harbinger, PO Box 2203, Fond du Lac, WI 54936-2203)

I think it would be fairly understandable if you weren't all that into the AUDIENCE lp. While there was a lot of interesting shit going on it lacked tightness and drive. They've solved that problem with their new EP "Young Soul." Some strange guitar stuff happening at times but it pushes right through and has some awesome drumming. The vocals are reminiscent of earlier Gravity records stuff but less barked. I've seen this described as the "new" new wave and as incredibly pretentious as that sounds it isn't far off. (GSL, PO Box 11794, Berkeley, CA 94712)

After a very long wait you can all go out and buy a copy of the HARRIET THE SPY "Unfuckwithable" LP or CD. This release is full of the smooth vocals over tweaked out repetitive guitars that are rarely pretty and can often get nice and ugly with a tight, crisp drum sound backing it all up. (Troubleman, 16 Willow St., Bayonne, NJ 07002)

There's a four song CD available from NYMB called "Novembre" with half the songs clocking in at well over 5 minutes, with music and vocals putting a great emphasis on being pretty. Fans of the SUGARCUBES might get something out of this. It just gave me a headache. ($6: Static Station, PO Box 803237, Chicago, IL 60680)

SOEZA succeeds in their addition of a horn and a strong bass sound into their emo arrangements. When everything is moving at full force it creates a totally danceable almost funky feel. Throughout their "Ground Tricks" CD they play everything very stacatto and herky jerky which is probably really fun live. You remember fun don't you? (Cowpat, Kingswood Lodge, GT Missenden, HP 169NU, UK)

Two Florida bands (STRIKE FORCE DIABLO and 12 HOUR TURN) on an EP from a Massachussets label (Push Pull Records). STRIKE FORCE DIABLO wins points for putting the vocals up front enough to give one something to think about and they keep the length of each song down which adds to the attention factor. Fairly bass led music for the most part with the guitar cutting in with the vocals. 12 HOUR TURN

played a solid live set here in Frisco recently with long songs that were drawn out only to be pulled together really well. Sometimes they even played pretty short to the point hectic songs. Both styles of their's had some full out emo vocals. The two songs on this EP capture their live thing pretty well for a studio recording. They have two other EP releases available which may or may not be as solid as this one. ($3, PO Box 471, Allston, MA 02134)

Perhaps you are really into the soft vocals over guitar picking that sometimes picks up into a slightly harsher much louder cathartic drive but sometimes just slightly meanders in the soft zone. If so check out the SEVEN DAY SAIL "Systematic Entropy" CD. (2416 Royal Ct., Sioux Falls, SD 57106)

Another release, in the CD format, from RENDER USELESS, this time with no particular title. It's in a blue colored cover. This is much better then past releases because the listener is actually given the opportunity to hear what is going on, instead of being confronted with a rather jumbled mess. Several of the songs here have some great bass and guitar hooks. Good stuff throughout but I'm not very enthusiastic about 25 song CD releases. Trim it down to the best songs for the best impact folks. (Clue #2, PO Box 402, Maple Ridge, BC V2X 8K9, CANADA)

PROHASKA "Cordoba Achtundneunzig" EP is full on emo-soccer-violence. Slightly spastic, fully hoarse vocals, with crunch and layered sounds that pick up then slow down and spread out. For PROHASKA "soccer is the truth." Excellent packaging. (Charon, Horagasse 9, 2500 Baden, Austria)

I can't verify this at the moment, but word on the street is that FIELDS LAY FALLOW is made up of members of SPIRIT ASSEMBLY. The FIELDS LAY FALLOW LP "One Hundred Years Of High Rises" doesn't have the same melodic, opened up and smooth sound of the awesome SPIRIT ASSEMBLY LP. Instead, FLF has their own awesome sound with a good amount of friction, strong bass lines sort of like SHOTMAKER, wonderfully strong, direct, and eclectic drumming, with two vocalists (male and female), the better being a throaty screech from the female, though the male vocals ain't shabby by any stretch. (Lunchbox, PO Box 55361, Atlanta, GA 30308)

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Unfortunately two distros didn't get mentioned last month. **I Still Care**, Viale Ippocrate 97, 00161 Rome, ITALY (diverse selection of about 30 releases, including lots of live tapes). **Cowpat**, Kingswood Lodge, Swan Bottom, Gt. Missenden, HP16 9NU, UK (about a hundred releases of various styles with a healthy emo selection, can also be contacted if you need help with a UK tour, and is looking for submissions for an emo James Brown tribute)

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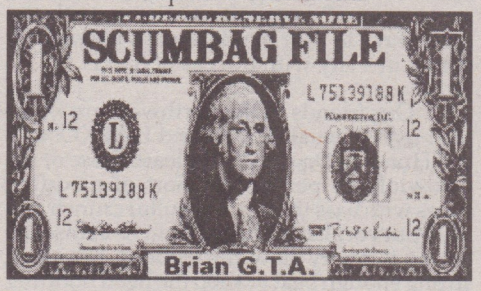
That'll be it folks. Have fun and remember to keep sending records in for review, the column is extremely dependent on submissions.

Endnotes.

1. What could be more fun then the casino bar band playing a CHUMBAWAMBA song while I'm playing 50¢ roulette?

2. I can be reached at 1950 McAllister #1, SF, CA 94115 or hopkth00@usfca.edu.



Howdy dullards of all races, this issue's episode of the Scumbag File is going to be a bit different. Instead of the usual D.I.Y. geared info, I thought I would write about something a bit different - the music itself. There are several reasons for this; first off and most importantly, from the standpoint of reader, is that I did not have the time to properly write my regular how-to-do-it-yourself article because I had lost about two weeks to a flu followed by a slight inner ear infection which made it really fun to try to do anything but nothing at all. I mean, the last thing anyone needs is another poorly written article about how to do something which will end up leading you from smaller problems into even bigger catastrophes. Nobody is gonna lose any major money, time or sleep, hopefully, if I happen to goof up on when a band was formed or how many records they put out. Anyhow, the music I will be covering in this issue runs the gamut from art punk to post punk to death rock to industrial to whatever, but has one thing in common. Most of them were bands (or their ilk) that were covered, at least in the review section (and sometimes other places), in MRR long, long ago. Now I can already sense that some of you are tightening up your sphincter muscle around that stiff steel rod you keep lodged far into your musical anus that keeps you walking and listening in the same straight line. This is my second reason for doing this little change of pace; People's listening/creating habits have become way, way too tight assed. Ironically, they then complain that things have become too boring, meanwhile nodding along to the same halfhearted neuve punk hits. So what have we got to listen to? Well, there's the date rapist water polo captains, moral majority style zealots and future alcoholic/junkie cock-rockers otherwise known as straight edge bands. Howsabout the crust bands that think soap is oppression and really, really hate the system, or at least until the vice president position opens up for them at daddy's petrochemical corporation. Don't even get me started on the, Maybe if I feign sensitivity I'll finally get my geeky ass laid emo rock bands and the We wanna be English but we sound bored instead oi! bands. Of course these gross, obnoxious generalizations don't hold true for everyone, though just the same there are a few too many. The trouble nowadays is that some people's idea of what punk is has become more and more narrow and confined. This is a sad truth because many of your favorite old school punk band members were not only into and influenced by these more arty agitators but were also involved in similar projects. Some of these people included members of The Bags, Consumers, Germs, Bad Posture, Negative Trend, Crowd and the list goes on. Were those people too new wavey or artsy fartsy and therefore not punk enough? I think not. In fact, one ounce of their blood probably contained more punk attitude then the majority of bad snowboarder video pop punk cheese whiz bands combined. Anyhow, the following bands I am going to talk about were not only what I considered to be worth mentioning but were, in some cases, highly influential for a lot of people. By no means is this to be considered a complete listing, as that would take up at least an entire book and of course don't get too bummed if I fumble a fact here and there.

Joy Division began in late '77 England under the name Warsaw. Their more straightforward punk sound soon gave way to even darker/moodier elements. Vocalist Ian Curtis might have had the suave dance moves of an epileptic geek being electrocuted in slow motion, but one thing is for sure, this true to life angst farmer could convey ten times the personal torment in one line then most of your emo crybabies could in a lifetime. In keeping with that torment, Ian showed how good he knew his boy scout knots by hanging himself right before their first tour stateside in '80. This shouldn't have come as a big surprise, as anyone who read his impressive lyrics could readily figure out that there was no bologna in Ian's verbal diet. They later recruited another member and became New Order, eventually, years later, moving on to bigger (but not better in my opinion) things. One of the greatest groups ever and their releases are readily obtainable.

Monitor - Too arty and high concept for the beach toughs, too bizarre and harsh for the wavers, these art damaged outcasts probably wouldn't have busted your face but if you were so concerned with a beating then you would have ridden a pink tricycle in front of a San Pedro housing project screaming Samoan Pussies at the top of your lungs. Formed in Los Angeles '77 - they lasted until '82 - releasing one LP, one track on Darker Scratcher comp LP and two 7"s (One under the name of The Tikkis, the other 7" was featured in Tesco Vee's Collector Scum article in MRR many moons ago.) that are all long out of print. While not one of the hardest, they were certainly one of the most original and interesting with lots of dark, brooding elements and far more than the average three chords.

Gang of Four - Just like The Clash, these were major label commies, though all comparisons end there as the four were far more dissonant and less sloganeering. This English band started around late '77/early '78 and went on until about '84 or '85 getting more poppy and rhythmically funkish as they went on. The rule for them is the earlier the better with songs like Damaged Goods, Love Like Anthrax and especially Armalite Rifle (This song has one of the raunchiest guitars solos ever.) being the creme of existence.

Throbbing Gristle - Formed around '74/'75 England, they were probably the first band to have the term industrial coined to describe them. Harsh, noisy, bizarre and apocalyptic, they were to pop music fans what sandpaper is to whipping your ass and there-

fore loved by many an early punk nihilist. Don't expect anything even remotely similar to a vocalist/guitar/bass/drums situation. You should be able to readily find their stuff, though you may regret you did if you worship convention.

Super Heroines - Natas commanded the members of this mental death punk outfit to form in his honor in the L.A. area around '81. The closest I could come in describing them is an unholy cross breeding of Ozzy era Sabbath, Christian Death and 45 Grave. Eva O's vocals were powerful, eerie and unique all at the same time leading my own dad to inquire once, Is that a man or a woman singing!? They appeared on two comps: Hell Comes To Your House LP and an Evo O related projects Past Time CD - two long out of print LPs (Their first LP, Cry For Help is by far the best thing they ever did with their Super Heroines Theme being one of the most awesome punk intros ever!) and a probably still in print 3rd LP on CD. Eva would later hook up with long time friend Rozz Williams of Christian Death infamy to form The Shadow Project.

Birthday Party - One of the most legendary Australian underground bands along with The Saints and Radio Birdman, they were a trashy amalgam of The Blues, Stooges and death oriented culture. Born from the remains of Melbourne's '76 power pop punk group, The Boys Next Door, no one could have imagined the phoenix of psychotic excess that would arise from its ashes in 1980. Led by howling front/madman Nick Cave, they recorded a bunch of 7"s, EPs and LPs that were prime listening material for a BBQ shindig at the ole Beast Master's pad. Without a doubt, they helped to change the face of punk and post punk to come, becoming a highly influential group of that early eighties era.

Killing Joke - This UK band got its start around '78 in a less driving rendition, but by late '80/early '81 had started setting the pace for the hordes of tribal drum driven paganist/satanist groups that started to spring up on the island. Although there were a few utilizing this approach early on, K.J. were by far the most prominent amongst their peers with their dense tribalist rhythms. The album that best displays their dark drum-propelled sound and sees them at their peak of perfection is '83s Fire Dances LP. As far as I know, they are still around in one form or another, though the last couple things I heard were either too metal or too techno and bear no resemblance to the material that endeared them to me.

Nervous Gender - Just like L.A.'s Screamers and S.F.'s Units, Los Angeles based freaks, N.G., were also formed in the late '70s and a less conventional form of punk utilizing only analog synths along with a real live drummer, though they were a bit more obnoxious then the two aforementioned groups. Their sound was hard to swallow, irritating to the stomach and induced vomiting amongst the radio friendly synth bop crowds. These low life queers and druggie degenerates appeared on one split LP (or was it them on the other side under another nom de plume as well, I don't recall) and one live comp which I can't quite remember the name of right this sec (and it's too buried and too hot to look so fuck off. Like you cared anyway.), which I believe are both out of print.

Gun Club - Formed around '79, this highly original Los Angeles death punk outfit featured a couple members of The Bags and singer Jeffery Lee Pierce, whose vocals would go from a bluesy Jim Morrison-esk to an almost Hank Williams hillbilly yodel. Their earliest material is by far the punkiest as they became more steeped in the blues and especially country as time went on, while also becoming a little slicker as well. There is still some stuff in print, though I'm not quite sure how much. On the other hand, I am quite sure that you can still readily find anything that Duran Duran put out - more proof positive why the music industry sucks!

Screamers - Along with The Weirdos, Germs, Bags, etc., this band of disturbed visionaries were amongst the first wave of Hollywood Masque era late '70s punk bands. What made them unique is that they utilized analog synths in a fashion just as combatively as their peers could with a bass and guitar. In fact, they were a perfect blend of art and aggression that so few are ever able to capture. The real tragedy was that they never had an official release, instead appearing on no less than four unsanctioned posthumous bootleg releases. (One 7", two double 7"s and a track on a Killed by Death LP.) These fan artifacts are proof positive to their much deserved semi- legendary cult status.

SPK - Formed in '78, this Sydney, Australia destruction unit's earlier work was a wall of noise and hammering metal percussion that was about as musical as the allied bombing of Dresden during WWII. As time went on they became less assaultive, adding atmospheric elements while still remaining somewhat bombastic and still in the same camp as Germany's incredible Ensturzende Neubauten until sometime in the mid- eighties when they turned rather techno oriented. I would definitely recommend 80's Information Overload Unit LP for its sheer violent assault on the senses that used to drive my neurotic buddy up the wall back in high school.

Savage Republic - This group got its start around '80 under the name Afrika Korps (WWII Germany's North African army troops) in the tunnels beneath the University of California Los Angeles where they were attending school. Their early sound was a combination of heavy distorted middle eastern/north African influenced guitar riffs, industrial strength tribal rhythms played on oil drums and semi-barked out anti-conformist lyrics/statements. This harder edged period is best exhibited on their '82 Tragic Figures LP released on band member Bruce Licher's label Independent Project Records, which was also known for releasing numerous other bands including the dark, pulsing Kommunity FK and the edgy, offbeat Human Hands, as well as printing some truly unique and exquisite album covers/packaging. Later, the band became more atmospheric, softer and prettier sounding in comparison to the earlier material.

You may be wondering to yourself right now why you should give two shits about any of the bands I've just mentioned or any of their like-minded kin? Well, the answer is quite simple to me that in a scene that prides itself on rebellion, individuality and bucking the status quo both socially and musically, the music I have mentioned quite readily fits somewhere within its bounds. Having the same four flavors of ice cream shoved in your face is no alternative and behaving as constrictedly as the average Eagles fan is a dead end. The reason I got into punk was because it challenged the way things were supposed to be. It stated loud and clear that the same old shit like The Eagles should become an extinct species; That the band Foreigner needed to be deported to the middle of the Atlantic and drown; That Journey should also take a one way journey to Davey Jones' locker as well. Yet a new generation of bad, gutless, utterly flaccid Journeys have been allowed to walk in the front door without being mauled because the watchdog didn't recognize them disguised in sped up doot da doot da doot da drum beats. On the other hand, bands that try to spice up the formula are being told by some that they are no longer punk. If bands like The Fall, Screamers, Urinals, Souixie, Flipper, Christian Death, etc. were just getting their start today, would they still be considered punk? By rejecting these people we are not only losing some great music and interesting ideas, they are also being driven further away from the D.I.Y. ethic and into the awaiting arms of sleazy businessmen who wouldn't think twice about ruining the music for their own short term gains. I can also assure you that the same Fuck what we've been taught attitudes shared by bands like Black Flag and The Germs were also held by the same groups in this column. Brian c/o GTA, 501 W. Glenoaks Blvd., ste. 313, Glendale, CA 91202 USA

VIVA GORDITAS!
THE BRUCE TOUR: PART 1

"Thanks for letting me use your equipment on this tour, Bruce," I say to Bruce, guitarist of The Go Go Rays, as we stand on stage at the Euclid Tavern, in wonderful downtown, Cleveland.

"Huh?" says stocky Bruce, with his hair cut real short, and his FAT Wreck Chords t-shirt drenched with sweat.

"Rebecca, your trumpet player, and our booking agent said I could use your amp and stuff for the whole tour," I say.

"She what?" he responded, more than a bit irked.

"Yeah," I say, trying to act all cool and stuff, "but don't worry, we are also using your bass player's amp, and drummer's drum set."

"Do you even know their names?" he asks.

I look at him. He's Bruce. I remember

that. He's important. He has the guitar amp. The other guys, Rob the bass player, and Mike the drummer, well, I knew their names, but I was a bit drunk so I forgot them. I also forgot their Trombone player's name, which was Larry, their roadie's name, Butter, and their smelly-stinky-crusty merch guy's name, but whose really nice. Which was Cheez.

"Bruce", I say to Bruce.

"Huh?" says Bruce.

"Your bass player and drummer are named Bruce. As is your trombone player, roadie, and smelly-stinky-crusty merch guy."

"We're all Bruces?" he asks, bewildered. Obviously he's never seen the old Monty Python routine where they call everyone Bruce to avoid confusion. But that's okay. Our drummer, Michael, had never seen it, either. But then again, he's from Michigan.

"Yeah," I say, "We call everyone Bruce. This way it avoids confusion. I mean, I know all your names, but calling everyone Bruce will be fun," I lie. I knew I was gonna have trouble with names. Except Rebecca's. Who could forget that blonde hair. And those boobs.

"Okay, Bruce," he says back to me.

"That's the spirit!" I exclaim back.

He then tells me it would be fine if I used his amp on the entire tour, and he is looking forward to hanging out with us Bruces.

"You Go, Bruce," I say to him, and give him a big hug.

He hugs me back, and then we play our kick ass punk rock set to all twenty people who showed up to see us. Maybe it was fifteen.

"Hello Cleavage," is how I begin the set.

"Viva Gorditas!" is how it ends.

In the middle there is lots of name calling, abuse, and spit. Mostly from the Bruces. It was gonna be a fun tour.***

"They don't have ketchup in Cleveland," says Monica, our merch-girl and female company for the two-week mid-west/southern death tour.

I look at her seated in the back seat of Evan's grandfather's car. Our current touring mobile. Because last time we rented a van, and lost everything. Including our shirts. At a strip club. But that's another story. Anyway, Monica has on her Baby-Spice shoes, dyed orange hair, and her eyes are wide open.

"Aren't you tired?" asks Evan, from behind the wheel, "last night was exhausting."

" You're always tired, and why don't they give you ketchup with your fries," she asks, determined to figure these things out so she can level out her eighteen year old mind.

"She's not tired," says Michael, our drummer, "She took all that Ephedrine."

"Where'd you get speed?" I asked her, pissed. I didn't want any drugs in the car. That weren't mine.

"Around," was her reply.

"No wonder you haven't slept much and kept watching the Game Show Network all night," I told her.

"I love Jeopardy," she said, "but, why don't they have ketchup with your fries in Cleveland?"***

We arrived in Flint, Michigan, early, so that we could get our hotel room before the show. That soon became the norm for the tour. Get the room early, so we wouldn't spend half the night looking for a room, and paying out the ass for it. Motel Sex, err, Six, quickly became our friend. All four of us would cram onto two small beds, and watch television, as Evan would quickly strip down to his boxers, grab a box of Kleenex, and proceed to form a Hamster's nest in the bed he shared with Michael. I, of course, would share the bed with the chick. Monica. No way I was sleeping next to another guy. Especially one who didn't shower as often as me. Hell, I made Monica bathe before sleeping next to me every night. Maybe that's why halfway through the tour, she found other guys to "sleep" with. But we'll get to that, later.

"I get the bed nearest the bathroom," I yelled to Evan, Michael, and Monica, as we got off the highway, and made our way into downtown Flint.

"You can have your own room," said Michael.

"Huh," I said, wondering if he was offering to pay for it. This tour we were doing the hotel thing because after staying at so many houses, getting so many colds, and no sleep, we decided we'd spend the extra money, and make the whole tour, if we could.

"We're staying at my parent's later, remember?" he said, pissed off.

"Oh yeah," I said, not remembering at all.

"That's really nice of them, Michael. What are their names, again?" I asked.

He told me. But I think I wound up calling them Bruce. Oh well.***

"George Tabb," said my pal, Jim Fourniadis, as we entered the club we were playing, "Metropolis", in beautiful downtown Flint.

"Jim, baby," I replied back to him.

"It's great to have you here in Flint, George," said Jim, with all sincerity.

"It's great to be back here in Flint, yeah!" I said to him, with my best Joey Ramone accent.

Jim and I had known each other for years. Jim, used to live in New York, and had a band called "Rats Of Unusual Size". He also helped me produce Iron Prostate's first, last, and only album, "Loud, Fast, And Aging Rapidly".

"What are you doing here?" I asked my unusual sized friend. He had grown since the last time I'd seen him. Sideways. I was more than a bit worried about his health.

"Ya know, George, the Flint thing. I started my own recording studio, and, guess what, I'm doing sound for you guys tonight!"

I smiled. Jim did great sound.

"So, where's Joel?" I asked him, referring to the promoter, Joel Rash, a kid I've know for about a zillion years. I guess he's not a kid anymore.

"He'll be here any second. He's looking forward to seeing you," said Jim.

"I think the last time I saw Joel I was being beat-up by three girls in Wisconsin. I'd slept with all of them, and they all magically appeared at one show. In Madison. I hate it when that happens."

Jim laughed, then asked if we need any help loading in our gear.

"We don't lift," was Evan's answer.

"Huh?" said Jim, confused.

"He's right," I answered, "On this tour, we have an opening act, The Go Go Rays, and we use all their shit. Equipment. They load it and unload it. And set it up for us. We just move our guitars. We love the punk rock, but we're lazy. We are trying to set the laziest band record!"

"Yeah," said Michael.

"You guys are such fags," said Monica, as she popped a couple of blue pills, which I later found out were Mexican Valium. I couldn't believe she held out on me. Kids.

A few hours later I found myself at Joel and Jim's house, taking a quick shower, and being introduced to Jim's dog by Joel. Mr. Wilson. Mr. Wilson was almost as big as Jim. He licked my hand, and rubbed up against me. It made me miss P.J. My Yorkie.

"Where's the rest of your band, and The Go Go Rays?" asked Joel, as he handed me a clean towel and a bar of soap.

"I dunno," I said honestly, "but if there's a bar near the club, you can bet they're there. Them Bruces like to drink."

"Bruces?" he asked.

I explained it all to him. He, unlike others, remembered the Monty Python sketch, and had a good laugh.

After my shower, Joel and I started to make our way back to the club. As we pulled out of his driveway in his new pick-up truck, some middle aged guy in an Izod shirt pulled up in his car.

"Hey Bob," said Joel.

"Hey Joel," said Bob.

"What's up? asked Joel.

"I can mow your lawn now anytime. Should I do it now?" asked Bob.

Joel told him to go ahead, and that he would be home later to check up on things.

As we drove toward the club, Joel explained that Bob mowed his lawn for twenty bucks a shot. Bob had lost his job at the auto plant, and needed to feed his family. Joel explained that he liked giving locals odd jobs, and that most of them were really very nice.

Joel is really very nice.

Later, Joel explained to me that he purchased three buildings for real cheap in downtown Flint, and was soon gonna have lots of jobs for lots of people. The guy rules.

We get to the club, and The Bruces had already played. It was our turn, and my band waited for me impatiently on stage.

"About time, George," said Evan.

"I had to take a shower," I explained, as if that were some excuse. Which it was. Four hours in the car made me almost sweat.

"Pussy," said Michael.

We then played our first set. The audience, all fifty of them, seemed to like it. They clapped politely.

Later that evening, we prepared for our second set. The Bruces spent at least five hours in a bar called "The Torch", which Evan and I were convinced was a gay bar. But it wasn't. Joel explained to us that gay bars "just didn't happen" in Flint. Nice place.

"Where the fuck is Michael Moore?" I asked the crowd as the band took the stage, "We want Michael Moore, get that fuck here!"

The crowd laughed, and then someone yelled that he now lives in New York City.

"Pussy," was my response. The guy

should have been in Flint, like Joel, helping out the locals. Fuck him and his baseball cap.

As we played, I continuously plugged the local hard rock radio station, Wings 103.1 FM, over and over. They had done adds for us on local radio. Which Joel set up. Every hour. On the hour.

"We'd like to thank Wings, One-Oh, um, three point, um, err, one!" I kept saying. To the point where the audience knew I was joking, but the station guys kept winking at me and giving me the "thumbs-up" signal.

At the end of the set, as I was yelling "Viva Gorditas, Viva Gorditas!" one disc-jockey guy ran on-stage and started throwing out free t-shirts. I almost had a heart attack, until I realized they weren't ours.

As we loaded out, I asked Monica, who had taken four Mexican Valiums, how we made out merch-wise.

"Um," she slurred, "Rob tried to kiss me. And so did Larry."

"Yeah, yeah, yeah," I said to her, "how'd we do?"

She explained, very slowly, that we sold a lot, and that everyone purchased the "I love Michael" buttons. Little yellow and red buttons with Michael's face on them. And the words, "I Love Michael!". She said that we sold out of them.

Later, at Michael's parents house, his mom and step-father, and all the relatives, were wearing them. We also saw lots of Curious George merchandise that Michael's mom kept around the house. And pictures of us in her purse. And on the mantle. And in the step-dad's wallet.

"Your parents really like us," I said to Michael, really impressed.

"Yeah, well, you know," was his reply.

I was jealous.

We awoke the next morning to a full breakfast cooked by Michael's mom, as well as packed food for our journey. Besides giving us lots of chili, fresh cooked turkey, a case of soda (they call it "pop" up there), she baked us chocolate chip cookie cakes, which rocked. We all hugged her as we left, and more than toyed with the idea of canceling the rest of the tour, and staying in Flint, where the food was fine, and the people, better.***

"That was a relief that The Go Go Rays stayed at Joel's warehouse," said Michael, as we made our way in Evan's grandfather's car toward Chicago.

"The Bruces," I reminded him.

"Whatever. I'm glad. Rob gets way too drunk, and Cheez smells," he explained.

"Bruce gets way too drunk, and Bruce smells," I answered, "but, yes, it was nice. We got the whole house to ourselves, and your parents didn't get scabies or crabs."

"You've had those, George," Evan then reminded me.

"Shut-up, Bruce," was my reply.

As we entered Chicago, I made Evan pull over into a McDonalds so I could put my contact lenses in, and look punk rock for all the crowd. My dorky shoe-gazing glasses wouldn't cut it.

As we all got out of the car in the parking lot, three separate people asked us for money, and one tried to sell us a used disposable camera. I think Michael almost bought it.

"You a biker," asks this huge black guy, standing behind me in the men's room of the McDonalds. He appeared as soon as Evan was done pissing, and had left. He had large muscles and an even larger duffel bag under one arm. The other arm was on my shoulder.

"No," I said looking right at him, in the mirror, "I'm a punk rocker."

"A what rocker?" he asked.

"Punk. Punk rocker. I play punk rock."

"So you ain't a biker?" he asked.

"No," I said, as I put in my left contact lens, and felt that Renu shit burn my eye.

"You're in a band?" the guy asked me, and squeezed my shoulder a bit.

"Yeah, Furious George," I told him. I didn't like him touching me. But I wasn't gonna say anything.

"Curious George," he mumbled, "You white power?"

"No," I said, as I began to put my second lens in, "not white power. Punk rock."

"I don't like white power," the guy said to me, beginning to squeeze my shoulder real hard, "I'm with The Nation Of Islam, Louis Farakan, ever heard of him?"

I told him I had, and that I was glad he was in a nation of something, and that Frankenstein ruled.

"Farakan," was his reply, really pissed.

"Whatever, yeah," I said.

"Hey, you putting drugs in your eyes? You look like you're putting drugs in your eyes," he said, and then squeezed my shoulder so hard I whined.

I pushed his arm away, and told him they weren't drugs, they were contact lenses.

"Good," he said, "Cause the Nation don't like no drugs."

When I got back in the car, I cursed out Evan for leaving me alone with Mike Tyson.

Evan apologized, then Monica spoke.

"Guess what?" she said, all girlie like, and obviously awake from the Mexican Valium "they gave me ketchup with my fries!"

We rode the rest of the way into Chicago in silence.

"Fireside Bowl", read the sign on the club where we were to perform. As we loaded our guitars and merch into the place, we were surprised to find out it really was a bowling alley. They had blocked off all the lanes, and the bands were to play on a small stage off in the back, sorta near where you rented bowling shoes.

We set up our stuff, and waited for the Bruces to arrive with the rest of the shit. While we waited, my friend, Aaron, who toured with us last summer with F.Y.P. showed up. He had flown in from California to join us on tour for a few days. I asked him why he chose to spend his vacation time with us losers.

He told me he had nothing better to do. Poor guy.

Finally, The Bruces arrived, and mocked us for staying in a comfortable house in Flint while they had to sleep in a place with no running water.

"Get used to it," I said to Becky and Bruce, Bruce being Rob, but calling him Bruce to avoid confusion, "because you are not staying in our hotel room on any night of this tour. If you want a room, get your own."

"You are such a dick," replied Bruce. Bruce again being Rob, but calling him Bruce, to avoid confusion.

"You kinda are," added Bruce. Bruce being Bruce. Whom we called, Bruce. To avoid confusion.

"Look," I said, trying to be rational, "Four people in a room is three too many. There are seven of you Bruces. There is no way I even want any of you in our room. It's nothing personal. I just hate people. So we have a "No Bruces" policy. If you visit our hotel tonight, you will see a sign on the door that says "No Bruces"."

"How does your band live with you?" asked one of the Bruces.

"They call me Fuhrer George" was my answer.

"Dick," said Bruce, then left it at that.

"Bruce," I said back, and then left it at that.

One of the first bands to play that day was The Migraines, from Indiana, and they sure did rock. Besides doing great tunes like "Shut-up", "I Wanna Be A Ramone", and some Sabbath cover, where they spit fire, and blew up flash-pods, they did a smoking version of Metallica's "Creeping Death". The singer guy, Eddie, rocked, as did Jimmy, their guitarist, GeeGee, their Bass player, and Chicken hawk, AKA, Marty, their drummer. I learned all their names because they were to finish out the tour with us. But I wound up calling them all Bruce, anyway.

"Those guys rocked, huh?" said Rebecca, as she helped her band set up for their set.

"Them Bruces almost kick your Bruces asses," was my reply.

She scowled at me, just about flashed me her breasts, then made her way to the stage to play. She had great boobies. For a Bruce.

After The Go Go Rays finished, we did our set. The whole time, this little guy danced around with a big cardboard box on his head. By little guy, I mean, little guy. Not kid. Little guy. Midget. And his name was Michael. Michael The Midget. He had dyed green hair under his box, which had a children's drawing of a lizard on it, and the word "Godzilla" printed in huge letters.

Between songs, I kept asking where Al Capone was. Some people informed me he was dead. I also taunted Michael, saying, "Here lizard, lizard, lizard!"

After our last song, I went into my "Viva Gorditas" rant, where I repeated it about fifty times. Michael The Midget was so impressed, he got down on his knees and ruled us with both hands.

"Hey," I said to the man with the crate on his head, "I think you need a bigger box!"

Everyone laughed. Including Michael. I'm glad I didn't piss him off. I hear little people can be real violent.

After the set, we, Furious George, The Bruces from Erie, and The Bruces from Indiana, hung out in the bowling alley bar. As we drank this putrid shit called "Old Style", which tasted like regurgitated Pabst, Michael The Midget told us fun stories about being a little person. He also did some tricks, including spinning around on his head. While his Godzilla box was on. He then had us all sign it. He ruled. Thinking back on it, he was like the coolest guy we met on the whole tour!!

"Geezus George," said my pal, Aaron, a few minutes later, as I was autographing the

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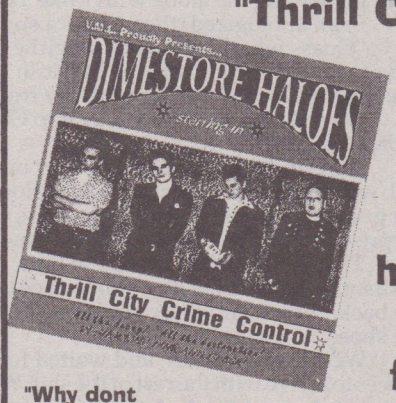

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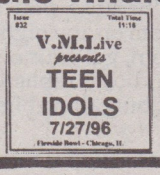

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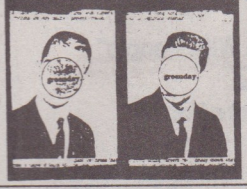

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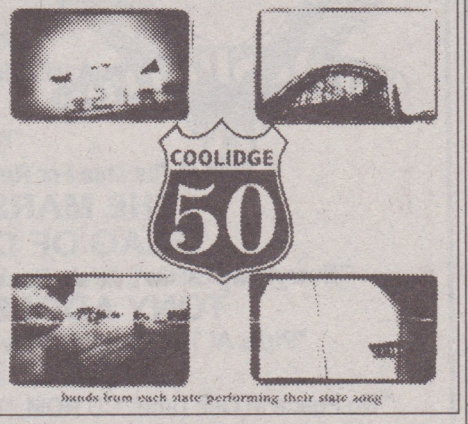

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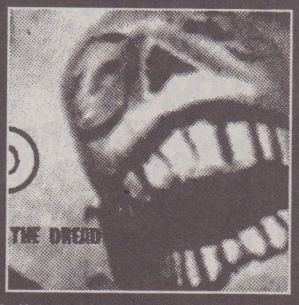

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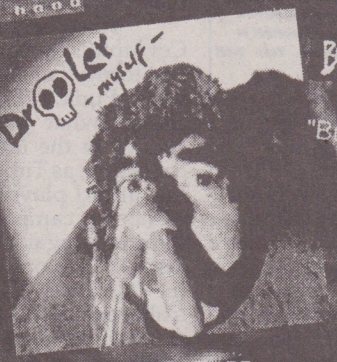

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breasts of a definitely under-age girl, "I wish I had your life".

"I wish you did too," I replied, as I finished up the "bb" at the end of my name.

We then continued to drink, and I got more and more drunk. And more and more depressed. I was playing for ska-kids, midgets with boxes on their heads, and Bruces. What was I doing? I could have been home, with P.J., Wendy, and my beloved PlayStation. Instead I was the ringleader of a punk rock circus.

As we packed up to leave, Monica informed us that she was going to travel with The Bruces, because they liked to party, and we were acting like lazy old men. I told her to have fun, and to be on time for the next show in Green Bay. I also told her to be safe, and gave her my cell phone number.

"Thanks, Dad," was her reply.

Evan, Michael, Aaron, and I loaded up the car with the guitars and shit, and were about to leave when an idea struck. We needed a bowling ball. For the tour. We could put stickers all over it. It would be punk rock. And the bowling balls were in the bar, right near the door. All we had to do was pick one up, and carry it to the car. There was definitely room for it in the trunk.

We all walked back into the bar, and Evan picked up a bowling ball. Then, with a strange scowl on his face, he handed it to me. I held it. It was heavy.

"It's about sixteen or seventeen pounds," he said.

I nodded, and put it back on the shelf from where it came.

"Aren't you gonna take it?" asked Aaron, sincerely.

"It's too heavy," was my reply.

"If we took it, that would be lifting," explained Evan, "and Furious George doesn't lift on this tour. We are the laziest punk rock band, ever!"

Michael The Midget, who overheard this whole conversation, turned to us with a look of shock on his face.

"I can't believe it," he said, "Furious George are pussies!", or something to that extent.

Then, with Monica back with us for some reason, we drove up to Milwaukee and stayed in a nice fancy Hampton Inn, where we had our clothes ironed, visited the in-door pool, and the next morning, had the continental breakfast.

Take My Life, Please.

Endnotes:

1. www.furious-george.com Check it out. Bother us!
2. We are still fighting The Man In The Yellow Hat. Houghton-Mifflin won't leave us alone. It looks like this one is going to the supreme court. I'm not kidding. Don't they know Furious George starts with an "F"? Do they think they own a letter in the alphabet? Well then, "uck them!".
3. Got some cool zines this month, including "The J of S" and "One Step Beyond" and even "Born To Be Awkward!" Been listening to Zeke's "Kicked In The Teeth", as well as some new stuff by 2 Man Advantage, Pure Rubbish, and Dick Dick Dick, Dick Army!
4. Finally, I just made a huge purchase. I got The Nintendo64. Obviously, I haven't left the house since I got it. Goldeneye may be one of the best video games ever made. Thanks to my pal at EB, John, who has been helping me out with all this stuff via e-mail. You go, John! But P.J., my Yorkie, is way pissed. He's now taken to chewing up my remote control, and PlayStation and N64 controllers, in an attempt to say, "Daddy, pay attention to ME!"

I've had the notion of doing a comprehensive write-up of various unknown (in these parallels) Mexican punk bands for quite a while but been discouraged by large holes in my knowledge. I have finally arrived at a juncture where the fact is plain that I will either attempt it in a half-assed manner or not at all, so halfed-ass will have to carry the day and apologies to all and sundry expecting serious scholarship.

Hard-, grind- and various other cores (in which my personal interest is generally limited to an academic nature) abound in the underground music milieu of Mexico, but it is only in the last few years that I've come across specimens of more straight up punk rock. Why it's taken so much time and diligent effort on my bumbling part, I don't know (although the explanation probably has some relation to the fact that although the recipients of this issue's special plug, Discos Denver {see below}, manage to get their hard rock, new wave and metal C.D.s much better distributed {even up the mission trail into stores such as Ritmo Latino and Discolandia as well as flea market booths here in Alta California} than the releases in which I take a greater interest, but which way does the causal relationship {if one indeed exists} run?). One fellow at a festival (sponsored by Corona, worst beer of Mexico {although they also sponsor plenty of wrestling [then again, my favorite Lucha Libre matches have tended to be the minor leagues, so go ahead and fuck Corona ((not that I'm much of a beer connoisseur, anyway))]} somewhere north of Mexico City a few years ago went so far as to excitedly explain something to the effect of, "All Mexican bands, they go {please picture air guitar demonstration simulating the slow grind prelude to thrash abandon here} gung-gung-gung-gung-gung-gung-gung-gung, you know? You know? ALL Mexican bands."

Imagine my surprise, then, when, in the pursuit of my pathetic record collecting hobby a couple of years back, I found a couple of punk 7"s in one of my regular record store stops in Mexico City that had no cartoons of skeletons (not to be confused with calaveras) or other sixth grade art class Hellishness that typically indicate metallicity (whether overt or latent).

One was the Yaps' (note correct native use of the possessive case {or at least note it when you come to the business about the debut EP} although they frequently employ the traditional bastardized English "possessive for plural" {also popular in Japan, although it seems to be waning} as in Yap's) (and what do they actually know about Yaps anyway? Were they reading old American newspaper comics or something) debut EP (1988), a Ramones-inspired slab with the added twist of apparently being recorded under slightly adverse conditions (this guess hazarded owing to the band not sounding as if they can all hear each other; at least they got plenty of separation!).

The other was Polo Pepo and Sociedad Corrupto's (once again, real genuine possessive form) "San Felipe Es Punk" / "Ya Es Delito Ser Punk." "San Felipe..." is an anthemic classic (what was formerly my copy now resides in the MRR permanent {hopefully} collection, as Tim was so filled with collector lust after I played it with him that he commenced a campaign of harassment and inducement against which I could not stand fast, so if anyone comes across another copy {in VG+ and with a faint odor of sunblock, to truly replace the copy which I know miss so much; if it's M- or better, please sand it down a bit} please let me know) (incidentally, his later rerecording of "San Felipe Es Punk" doesn't have quite the same magic as the single).

Further inklings came courtesy of Vince of the Chones (who is, incidentally, practically a personal friend of all-around rock hero Lemmy {and how come Flipside "scooped" [journalist, not soda jerk, "lingo"] us with the Nardwuar / Lemmy interview? What the Hell is wrong with this magazine?), at least according to Middle Eastern reckoning), who told me of watching a Mexican MTV series on Mexican rock and roll that featured brief but rocking clips of Dangerous Rhythm and Kenny Y Los Electronicos during the perfunctory (in so-called "Histories of Rock," but don't get me started on that tired old screed right now) "punk rock segment." Some determined sleuthing on his part indicated, however, that both bands quickly went down the new wave path (Dangerous Rhythm becoming Ritmo Peligroso {don't worry, it's still an unfortunate Ultravox reference}.

Dangerous Rhythm are, in fact, regarded as Mexico City's first punk rock band (1978) and supposedly evinced a big Clash influence in their early shows at the "Hip 70" club (at least according to Jorge Reyes and Jose Luis Pluma in the "Punk Explosion / Libro Punk" special edition of "Conecte" magazine: other early bands mentioned include Punk Rocker's {making up for the unoriginality of their name by being "pioneers" of singing in Spanish}, Plastic Cocks, Size {how'd those two band names end up together?}, los Atomicos, and los Punkers {I guess "Punk Rocker's" was already taken and it didn't occur to them to drop the possessive apostrophe [and Possessive Apostrophe sounds like a psych or emo band anyway]}.

Their first LP (and their last before changing their name to Ritmo Peligroso) has some songs which were probably good live (and a couple of complete yawners), but is crippled by extremely tame production (since it was on Mercury, it's too bad they didn't get president Jerry Kennedy to fly down and give

it the same production job he gave the seminal ur-text archetypical protocowpunk "Lester `Roadhog' Moran and his Cadillac Cowboys Live at the Johnny Mack Brown High School" album {now available on CD, incidentally!} - ah, the land of Might Have Been, where we bindle stiffs {properly speaking, a bindle stiff is the guy what carries the bindle, not the stick with the bindle itself} spend our happiest hours). Still, copies go for rather dear prices at the Museo Del Chopo flea market (on the side of the Mexico City train station on Sundays - or is it Saturdays?) so there must be people who appreciate it as it is.

Kenny Y Los Electronicos recorded legacy tends to be very Blondie-ish (Kenny, you see, is a she) which is not my bowl of soup, although there are a few reasonably rocking songs on Kenny's most recent disc (at least it was the most recent one last year).

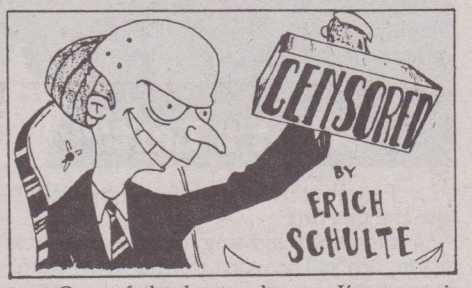
Discos Cobra put out some important (bearing in mind that any notion of "importance" applied to music must be considered especially relative) records by the likes of Rebel'd Punk (formed in 1980) and El Sindrome del Punk (formed in 1981), both of whom appeared on the "Solo Para Punks" compilation (1988).

El Sindrome Del Punk (who eventually became Sindrome) have gone through a variety of styles (sometimes displaying them on the same album), eventually settling into a sort of gothic hardcore (some kind of kin, more or less, to black metal) with occasional synth bursts. Their live album on Discos Denver shows that they used to be a strong, straightforward punk band (despite some guitar tuning problems) that even covered the Ramones.

Rebel'd Punk are one of my favorite Mexican punk bands, for reasons evident on their "Delincuencia" CD (1992, Discos Denver again; address) combines two out of print LPs. Strong vocals with discernable melody lines, "take off" guitar leads that demonstrate just enough bad taste ("good bad, but not evil") to keep them from being too rock, and strong roots (covers of "Suzy Is A Headbanger" and the Mexican Rock 'n' Roll Association mandated Eddie Cochran cover {"C'Mon Everybody"}). All in all, recommended (and available!), even if the guitar could stand to be louder.

Returning to Los Yaps (formed in 1982), who incidentally received a trophy for coming in second place in the 1986 "Maraton de Rock Capricornio en Tlalnepantla, their subsequent CDs on Denver show them to have ironed out the recording difficulties of their first EP and I highly recommend them for fans of straightforward punk rock and roll. Los Yaps are still around and I hope to see them live someday (if Allah wills it).

Discos Denver also has a pretty good series of CD comps entitled "El Punk Apesta...Pero No Muere" and cassette only comps of hardcore bands such as Semen and Vomito Nuclear ("Nueva Compilician Punk"), and a wide variety of non-punk stuff (and, unfortunately, no vinyl; CDs and cassettes only). If you're fortunate enough to live near a Latino record store ("quid pro hoc"), they probably carry some of Denver's stuff and can probably be induced to order their punk releases. You can also try contacting them directly at Discos Y Cintas Denver, S.A. de C.V., Sur 28 No. 55 Col. Agricola Oriental, C.P. 08500 Mexico, D.F. The telephone number is 391-69-90, but don't call just to practice your Spanish, O.K. pendejo?



One of the best columns I've seen in MRR (as i remember it anyway)put forward the thesis that evaluation and conflict should be focused on ideas rather than people. In other words, instead of fighting Christians, one should fight Christianity. From this perspective, which I myself hold, historical figures, and their (mis)representation may not initially seem very important. However, people tend to personify just about everything, including ideas. For example, the question of whether capitalism can work is usually answered; yes, yes if it's modified, or no. These answers are usually based on arguments of one or more thinkers; Milton Friedman, John Maynard Keynes, and Karl Marx are good examples. These thinkers, the arguments, the questions and the answers are intertwined so we wind up with terms like "Marxism", or the more moderate, "Keynesian". All of this is due to the fact that the ideas are rooted in the works of these individuals. These works are among the best, and often the original expression of the ideas, so the intellectual battles take place over these works as much as the abstract ideas contained within the works, and naturally, the thinker behind the work is drawn into the battle as well. So, rightly or wrongly, the depiction of historical figures and their work matters. Distortions are, in our society, so common and extreme as to be the norm.

Another, and possibly more common occurrence is the simple erasing of historical figures partially or entirely. This, coupled with distortion, is important in a second way, creating false homogeneity in historical thought, which helps to undermine ideas. For example, you may look back at U.S. history, and think "God, it seems like our imperialistic policy was bullshit. It seems unnecessarily brutal, greedy and just plain unnecessary." The history book says otherwise, but you don't trust it. However, why didn't any great thinkers, or public figures other than perhaps radicals such as Communists, see it this way? Surely if it had been so bad, someone would have said something. The reality though, is that there is dissent in history, but it is swept under the rug.

The first example is a very recent one, in fact i wouldn't even really call Ed Asner a historical figure for a few reasons. However, the facts surrounding him are not in controversy, I actually got most of them from an A&E Biography. Furthermore, what happened to him is a great example of how the machinery of our "free society" works. First, if you don't get Nick at Night, Asner is one of the best known Television actors of the 70's and 80's. He won seven Emmies for the Mary Tyler Moore Show, and The Lou Grant Show (or was it just called Lou Grant?). In any case, the guy was on two tremendously successful sitcoms, had won more Emmies than anyone before or since, and was president of the Screen Actors Guild.

Then, he takes a trip to El Salvador, and sees what's going on there. What was going being that tens to hundreds of thousands of people were being murdered, often tortured first, by a repressive right wing government. Naturally Reagan and the U.S. were backing this government (which, coincidentally, was very supportive of U.S. business interests) in the name of anti-Communism. Asner was upset by all this and became an activist for human rights for the people of El Salvador. This, of course, drew a lot of criticism, but it's important to note that Asner wasn't saying anything that was radical by any reasonable definition. According to this show, he made one remark that was considered the most offensive, and was for many, where he crossed the line. When asked in his opinion, what should be done if the people of El Salvador voted in a Communist government in a free election, Asner said (I'm quoting this from memory, but the essence is right), "I believe in the will of the people. I don't believe in Communism, because I've never seen it work, but if that is the will of the people, I say let them have it." So, in other words, his opinion was, if they make the mistake of voting in a Communist government, that's their business. We're not exactly talking about Trotsky here. None the less, his show was canceled "due to poor ratings" although few actually bought that explanation. After that he was unable to find much work. Remember this guy was one of the premiere TV actors at the time. And you thought Hollywood black listing was only in the 50's.

So, not only can a dissenting view not be expressed in the media, one who openly expresses dissenting views on his own time cannot be allowed to be on TV in any context. Asner may seem like a frivolous person to bring up, but this is a recent example of the mechanics of the control of public discourse in action. Usually, people who express unacceptable views are simply swept under the rug, like Asner was. He will always be known for his roles in those two popular shows, but as soon as he began to use his notoriety to speak out he was stripped of it. 100 years from now people may well look back at U.S. policy in Central America and wonder why no public figures or thinkers spoke out, just as one now looking back a little less than a hundred years ago might wonder why nobody spoke out when U.S. imperialism was born.

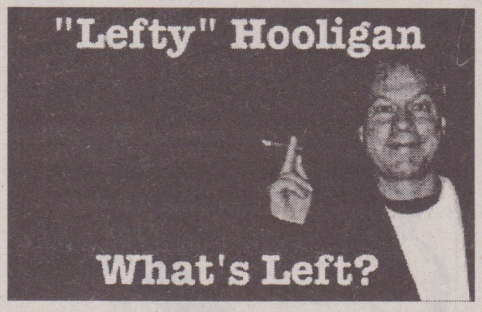
When the reign of America as the dominant power of the world ends, history will look back at the great figures the country produced. Of those we've seen so far, I think it's very possible that Mark Twain will be the most admired. He reinvented the novel, defined American literature, and is the most often quoted man this side of Shakespeare. However, even such an enormous figure as Twain is subject to being ignored when he doesn't fit with the program.

The efforts and actions of the last part of Twain's life are rarely discussed or taught, although they seem at least as important as the stories of his youth, and how he picked his pen name. Twain's primary activity in his later years was opposing U.S. imperialism, which was just beginning to flourish at the time. America had bought/captured several colonies from Spain after the Spanish-American War, which was supposedly fought to liberate Cuba from colonization. Among these were the Philippines, which resisted U.S. rule resulting in a war. This war was the primary cause of Twain's, and many others' objections, but he was opposed to all forms of imperialism. One reason why Twain's work of the time is so widely ignored is probably that, according to the official history taught in most schools, there was no war in the Philippines. It is usually described as more of a skirmish, presumably something along the lines of the U.S. invasion of Panama a few years ago. In reality, the war lasted about 3 years, and there were minor conflicts for years after it officially ended. Between 16,000 and 20,000 Filipino and 5,000 American soldiers were killed and between 200,000 and 600,000 Filipinos died of war related causes. The war was marked by atrocities. One occurred when Gen. Leonard Wood's men cornered 900 Filipino men women and children. Following the General's orders, the men killed all 900 people, a war crime (although this was actually a few years after the war was officially over) if ever there was one. Later, Wood was named Governor General of the Philippines.

Twain wrote satires on the war, including To the Person Sitting in Darkness, spoke publicly against it and was Vice President of the Anti-Imperialist League, an organization formed to oppose the war. Twain himself said, "I am an anti-imperialist. I am opposed to having the eagle put its talons on any other land." He also called the $20 million the U.S. paid Spain for the Philippines, America's "entrance fee into society — the Society of Sceptred Thieves."

Again, these were and are far from radical opinions. A large portion of the public had similar views to Twain's, and an ex president, Grover Cleveland was a member of the Anti-Imperialist League. None the less, Twain was subjected to a far amount of scorn for daring to deviate from the agenda of the country's rulers. After enduring this for a few years he wrote in his journal, "We have thrown away the most valuable asset we had: the individual's right to oppose both flag and country when he (just he, by himself) believed them to be in the wrong. We have thrown it away; and with it all that was really respectable about that grotesque and laughable word, Patriotism."

Well, that took longer than I thought, so I'll continue back another century next column, to the founding fathers. By the way, the facts about Twain were lifted from a series of articles by Jim Zwick which are on the web at http://home.icon.net/~fjzwick/twain/amermtph.html. Zwick has also edited a book of Twain's anti-imperialist writings called Mark Twain's Weapons of Satire: Anti-Imperialist Writings on the Philippine-American War Available on Syracuse University Press. e-mail me, homerrmone@aol.com



People started arriving 15 minutes before the meeting.

Florescent lighting hummed in the cavernous office. The worn, permanently stained rug was once beige. The furniture—scratched wooden desk, two dented filing cabinets, sagging easy chair, lumpy couch, several folding chairs—could only charitably have been considered used. The bathroom door had a large crack running its length. Leftist posters adorned the walls and a plug-in wall clock over the door quietly ate away at the time. There was a telephone, and a coffee pot steamed with fresh hot java even though it was almost 7 pm.

"Let's give folks another 10 minutes," Karl said seated behind the desk when the clock reached 5 after.

He was a non-vet staffing a shift at the Veterans Coop, a project of the Santa Cruz chapter of the Vietnam Veterans Against the War—Winter Soldier Organization. The Coop worked with veterans who walked in off the street, counseling them about their GI rights and benefits, providing them housing and job referrals, acting as their advocate to the distant Department of Veterans' Affairs or the local VA Hospital, helping some to deal with the nightmare not yet labeled "post-traumatic stress" syndrome and helping others to safely detox from alcohol or heroin outside of a hospital, whatever we could manage with our meager volunteer labor. The office had a door on Pacific, just down from the post office.

By the way, Mr. Peabody's Way-Back Machine is set for 1975.

Max, a bearded vet who was part owner of a west end bar, finally called the meeting to order. Sixteen people total, and two new faces. The new folks were why we were having the meeting. Of the Santa Cruz chapter members, eight were anarchists. Five of the chapter's seven vets were anarchists, and those were the days when I called myself one as well. When Vietnam Veterans Against the War appended itself with Winter Soldier Organization it allowed non-vets in agreement with VVAW's principles to join and work under its name. That was why I could join, and in a round about way that was why the new faces were here. Joey, another vet who'd come straight from work in suit-and-tie, introduced them as Mike and Kathy, from the San Jose chapter, then cut to the chase by giving them the floor.

"Sorry we're a little spacy," Kathy apologized. "We just drove up from southern California. We were down there for a week, sizing up the chapters."

"All RU?" Kevin, a tall lanky vet asked.

"With very few exceptions, I'm afraid so." Mike shook his head.

The Revolutionary Union—RU—was an ultra-Maoist organization; part of the 1969 Students for a Democratic Society faction known as Revolutionary Youth Movement II. Founded in 1968 and originally known as the Bay Area Revolutionary Union, the RU enthusiastically supported both Mao's violently irratic Cultural Revolution and the Gang of Four's even more arbitrary rule in Mao's name. By 1975 it was in merger talks with the Puerto Rican Revolutionary Workers Organization and the August 29th Movement to form the Revolutionary Communist Party. As part of that process, the RU took over several mass leftist organizations, VVAW-WSO among them, so that somebody would ratify the RCP's founding and at least give it a paper legitimacy. The VVAW-WSO National Office had been approached by an RU-affiliated organization to do a study group together so that everybody involved could improve their theoretical chops. Not surprisingly, the National Office soon began pushing an RU line, favoring RU proposals and projects in the organization, cosponsoring events and actions with the RU...

At the same time, and under the WSO clause that non-vets could be members of VVAW, the RU started sending its cadre, and those of its youth wing, the Revolutionary Youth Brigade to local VVAW-WSO chapter meetings. Most of the time the RU never had to achieve majorities in the chapters they joined. Vocal oftentimes tiny RU minorities paralyzed political work with dogmatic political debate and drove out many non-RU members unprepared or unwilling to engage in the RU's tactic of endless political struggle. Regional and national conferences became useless shouting matches as RU members assaulted all opposition with violent name calling and outright threats. The Santa Cruz and San Jose chapters were part of the remaining VVAW-WSO membership dedicated to fighting the RU tooth-and-nail for the organization.

"As you're probably aware," Kathy said, pulling a stack of stapled papers from her backpack. "A few of us from various anti-RU chapters around the country got together a couple of weekends ago to pull together some kind of response to the RU's attempt to take over our organization. Steve came from your chapter. Well, we managed to draw up a draft 'principles of unity'..."

"Second draft actually," Mike smiled and deftly took over the presentation. "We did a lot of rewriting over the phone. We're looking to build opposition to the RU around these principles. Hopefully unite the membership that's left and not RU around them. Kathy and I are traveling to all the chapters fighting the RU on the west coast, running these principles by folks, getting peoples' comments and criticisms. We're hoping to get a final draft to mail out as soon as possible, well before the next national meeting, so we can go into that one having built maximum support behind these principles. So, if you could all just take a copy..."

Kathy passed out the mimeographed copies. As I read mine, my heart sank. Dedicated anti-imperialism, support for national liberation struggles, a line on minority liber-

ation struggles within the US, a commitment to fighting racism, something on sexism and the women's movement; these principles of unity were a variation on the generic degenerated New Left ML catechism. Drawn up in careful response to the RU's rabid Maoism, the points were actually, surprisingly non-dogmatic. Yet the document was heavily peppered with Marxist-Leninist and quasi-Maoist language and thinking, expressing the usual New Left set of priorities. Not a vet, Steve was one of those Third Worldist ML types in search of that one true vanguard party. He was sure that the RU, a pre-party formation at the time, was not it, but he still longed to belong to something like the RU. That longing was writ large in those principles of unity. I was one of the first to raise my hand.

"You know, the reason why I liked VVAW was because it never really had a correct political line on things." I said. "Some basic points of agreement, but nothing like a party line on anything. I think these principles of unity are overkill."

"How so?" Mike asked, leaning toward me.

"One of this organization's strengths was always how broad it was. It really was a mass organization with a lot of independence for chapters. The RU's trying to narrow the organization to support its line on things, and people are leaving VVAW in droves because of what they're doing. You're trying to fight Leninism with more Leninism. Instead of fighting to keep the organization broad based, these principles commit VVAW to a really narrow ideology. Not as narrow as the RU's, but still pretty damn narrow."

"VVAW has needed to get a better handle on revolutionary theory and analysis for a long time now," Kathy argued.

"Hey, I've got nothing against revolutionary theory and analysis." I countered. "But I'm a revolutionary anarchist. It doesn't look like an anarchist can be a part of a VVAW based on these principles of unity."

"We can't go up against the RU with liberal ideology," Mike smirked, his expression saying he had me pegged. "Got to fight fire with fire. We developed these principles to show up the RU's ultraleftism. The RU comes off as super revolutionary, but their political position is actually, objectively counterrevolutionary. It seems to me that anarchism is also pretty ultraleft. Maybe you should think about getting a more scientific basis for your politics, starting with Lenin's 'Left-wing Communism: An Infantile Disorder.'"

You could have heard a pin drop in that office. Mike and Kathy glanced around, aware of the silence. Max cleared his throat.

"I wouldn't push that line if I were you," Joey laughed. "Not in this chapter anyway."

"You fight fire with water," Kevin muttered.

Realization dawned for Mike and Kathy. They looked around the room, watching folks nod. At last Max confirmed their perception.

"There's a lot of anarchists in our chapter."

"Well," Kathy took a long time to respond more diplomatically. "I guess your chapter will just have to figure out how you all want to relate to the fight against the RU."

To make a long story short, the effort to out-Lenin the Leninist RU failed. The RU succeeded in reducing the VVAW to a front organization which slavishly endorsed the RCP's founding, earning my lasting enmity. A small group of original VVAW members persisted in battling the RCP, eventually taking them to court and getting back the organization's name. The remnant of the organization still under RCP control then changed its name to Vietnam Veterans Against the War—Anti-Imperialist.

As for the above story's punchline; yes, I'll admit it. I'm an ultraleftist. But the first thing to understand is that ultraleft is a slippery word.

Those of a Leninist persuasion would contend that ultraleftism is a "scientific" term for a politics of defined characteristics limited to specific political tendencies. Some day I'll spend an entire column on Leninism's vulgarization of Marx's notion of "scientific socialism," taking apart Marx's ideas as well. For while ultraleftism's characteristics can be enumerated, pinning them down to certain political tendencies that can be considered exclusively ultraleftist is extremely difficult. Everybody on the Left has somebody to their left. Somebody they can call ultraleft. To a liberal social democracy is ultraleft, to a social democrat Stalinism is ultraleft, to a Stalinist Trotskyism is ultraleft, to a Trotskyist Maoism is ultraleft, to a Maoist council communism is ultraleft, and to a council communist anarchism is ultraleft. Ultraleftists are condemned as disruptive, sectarian, opposed to unity, unduly confident in the power of working class activity, unreasonably dependent on working class spontaneity or economic determinism, prone to unwarranted even precipitous action or withdrawal, etc. whether it is Leninists denouncing left communists or Stalinists castigating Trotskyists or social democrats censuring Leninists.

These characteristics of the ultraleft in turn become charges used to justify suppressing or liquidating the ultraleft. Thus old-style left communists (associated today with the International Communist Current and the Communist Workers Organization) agreed with Lenin's justifications for smashing Makhno in the Ukraine and the Kronstadt sailors uprising during the Russian civil war even as they denounced Lenin's prohibition of factions like the Workers Opposition and the Democratic Centralists within the Bolshevik party. Thus Ho Chi Minh, a Leninist who claimed Stalin in his ideological lineage, unmercifully slaughtered Vietnamese Trotskyists and anarchists in the 1950's. Thus right-wing Social Democrats during the 1918 German workers uprising called out the proto-fascist *Freikorps* to crush left-wing Social Democrats in general and the communist Spartacist Uprising in particular.

The charge of reformism goes the other way, with those more left leveling it against those less left. Spanish FAI *pistoleros* occasionally shot down leaders of the Spanish Socialist Party for "collaborating" with the state, yet it has been Leninism's distinction to treat reformists almost as brutally as it has the ultraleft. Witness Lenin's own determination to eliminate the Mensheviks as well as Stalin's labeling of social democrats as social fascists. It's not like I get called a reformist however, so my interest is in how the Left and ultraleft relate.

Since the ultraleft is not a fixed political position but rather a direction leftward relative to any given political position on the Left, being ultraleft is not synonymous with being in the minority or on the losing side of a struggle. No doubt the Mensheviks considered Lenin and his party ultraleft, yet by October 1917 the Bolsheviks had gained temporary majorities in most major urban soviets before launching their October Revolution and between February and April 1918 they had secured their permanent control over state power. The Leninist canard that the ultraleft, while hyper revolutionary in stance, is actually objectively counterrevolutionary because it attempts to go too far too fast and thus effectively sabotages the revolutionary process, has interesting implications when the Bolshevik party's relative ultraleftism is considered. Yet given ultraleftism's relativism there is no inherent truth to this accusation either.

I don't want to reduce this argument to the paraphrased cliché that one person's left is another person's ultraleft. After all I willingly call myself an ultraleftist. Proudly so in fact. I've emphasized that ultraleftism is a direction, a current running throughout the Left counter to the rightward direction or current of reformism. Ultraleftism is the essence of the Left because it is the movement to the left at any given point on the Left.

Nice little brain twister...

In liberating ultraleftism from the Leninist tautology that anything to the left of the vanguard party's correct proletarian politics is necessarily ultraleft I don't want to wander into *gauchist* territory by mistake. Ultraleftism is not some "left within the left," some revolutionary conscience for the Left as a whole. This too attempts to pin down ultraleftism. No, ultraleftism is the movement leftward on the Left. That's what I identify with when I call myself an ultraleftist. Now don't get me wrong, I also identify with some very specific politicals that any Leninist worth his or her salt would disparagingly call ultraleft. Ultraleftism is more than a noun however, it's also a verb. A verb that happens to be central to what makes the Left left.

Next column I renew my attack on capitalism with more on-the-job fucking shit up. **PERSONAL PROPAGANDA...** I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for $10. Keep sending me your newsworthy items and interesting news clippings c/o MRR.

Isn't life grand? School's about to start

again, the planet is being slowly cooked alive, cops and insurance companies control the country, MTV dictates what's cool, and freedom gets smaller and smaller every year. On the plus side of things, I see that someone has finally re- issued all of the PISSED HAPPY CHILDREN's releases on cd. Anyone into highly original, vicious and clever hard/core (what the fuck is "power violence"?) should pick it up. It rules! But of course, what you read this column for is the demo reviews, so let's get started... THE CURSE starts us off right, doing some well played punk with female vocals. They throw in a good amount of changes to keep it interesting, and add some original touches to the mix as well. 8 songs, good production. PO Box 1113/ Portland, OR 97207. TIM MCVIEGH'S ARMY play some very powerful, distorted punk and hardcore, with some pretty nifty progressions and tempo changes. I thought they were an instrumental band at first, because they don't have many vocals in their songs. 10 songs, good production. 112 Steven Dr/ Security, CO 80911- 1449. XCHROMOSOME play melodic, alternative punk with female vocals. Not really my kind of thing (though they do feature some good bass lines). 4 songs, good production. 7101 Spicer Dr/ Fair Oaks, CA 95628. CLUTCH CARGO play a pretty varied mix of punk and hardcore of all speeds. They have some good, straightforward punk songs, but also know how to get intense (and feature several different vocal styles to go along with the musical diversity). 5 songs, good production. 316 Bernard/ Denton, TX 76201. MINUS crust it up with some DISCHARGE worshipping thrash, not quite as brutal as most modern crust bands (more like a slightly more hardcore DISCHARGE, really). 4 songs, good production. Choachukangctrl #04- 189/ 5680227 Republic of Singapore. Speaking of brutal modern crust, PROTEST rip it up. Filled with vicious 3 chord- to- 2-chord-back-to-3-chordultra-distorted-bass-buzzsaw- guitar- alternating- gruff/ screamed- vocal goodness, they actually do add in a little originality at times, and are better than most. Great stuff. 7 songs, good production. Blk 227 Tampiness St. 23/ #10-173 Singapore 520227. LOVE CAMP 7 are a bit on the silly side (though pretty funny at times), and have crammed their tape full of kinda poppy punk with a lot of influences thrown in. 18 songs, decent production. 18 Rhonda Ave/ Wlletton 6155/ W. Australia. PUNCH PEOPLE play the most incredible, awesome punk I've ever heard. Well, okay, maybe not. Actually, they're a little substandard. Actually, really they're just kind of a RAMONES knock- off, but a little off beat, and with a lot of wanking thrown in. Pretty punk. 16 songs, good production. 67 Barclay Rd/ Clintondale, NY 12515.

The SHITGIVEITS are back with another tape of punk rock zaniness. They do it well, with pretty clever lyrics (and delivery), and a fair amount charisma. If you're into straight forward punk, you should dig this. 10 songs, good production. 6511 Burgandy St/ San Diego, CA 92120.

POLITICAL SUICIDE play awesome, catchy hart/core, with both male and female vocals. I like it a lot, and would love to see what they could do with a good studio production. Somebody pick them up., 6 songs, good production. 816 Woods P1/ Exeter, CA 93221- 1046. And that's it, for this month. PO Box 2584/ Conroe, TX 77305.

"It is with regret that I must inform you that I have sold your house and will be unable to renew your lease for fall..."

I'd been expecting the letter since the day my landlord showed up at the house to look at the roof with a "fix-it guy" who wore chinos and drove a sedan. Watching them from his back porch where my cats were hidden, my next-door neighbor and I both came to the same obvious conclusion: an investor, buying the house to remodel and sell for twice what he paid in our newly fashionable neighborhood. Even though I hoped it might not be true, I was already sure I'd soon be looking for a new home to replace the one I'd had for the past four years. The letter was just a good excuse to get stinking drunk and force my friends to listen to me rant impotently about gentrification.

Living on a block full of rental housing across the street from a factory entrance, I'd never worried about much more than our absentee landlord discovering the extra tenants (both two-legged and four) inhabiting the place. While the neighborhood has become increasingly expensive, the factory provides an endless supply of noisy workers who hog all the parking around it, so the block stayed affordable despite its "charming" historic farmhouses and proximity to downtown. But, as the story goes in cities all over the country, when yuppies get desperate to live in the "right" area, they'll lower their standards until there's enough of them to take over. And so the factory that's currently making auto parts across the street from me will probably be an overpriced theme restaurant within ten years.

I harbor no illusions that having my white, petit bourgeois, college-educated ass bumped out of a house in an expensive university town is comparable to the massive gentrification that's eating up working-class and ethnic neighborhoods in cities like San Francisco, Chicago and New York right now. But the sting of losing my own home and learning that I could afford nothing similar to it here was something all my political understanding of the process didn't prepare me for, and only highlights my frustration with our community's attempts to deal with it. As my friends on the west coast contend with owner move-in evictions and those from the east coast still mourn the destruction of squats they worked for years to build, I'm amazed by how little comprehensive strategy we've devised for protecting ourselves, let alone for working with others facing the same situation or worse.

As a community, we've come up with incredibly creative ways to deal with the issues that are important to us, from poverty and homelessness to bicycle pride, but it seems like our reaction to the issue of gentrification is all too commonly a sense of helplessness and guilt, or worse, indifference. Gentrification is something that simultaneously affects and is affected by all of us who live in the city. That's a complicated position to be in, made even more complicated because rental housing is so disempowering, and because we have so few models for effective ways to counteract the process. Squatting and graffiti are good examples of creative approaches to resisting the takeover, but we need more and better ideas, the willingness to work outside of traditionally "punk" modes of activism, and maybe even ways to actually buy property (property may be theft, but is it more noble to be continually stolen from?), before we'll really be able to keep the yuppie dogs away from our doorsteps.

After the letter's arrival and a few disappointing attempts to find an affordable house within biking distance of town, I began to realize that this city, with its hip bars, expensive galleries and increasingly wealthy and conservative population, just wasn't available to me anymore, no matter how much I love its used bookstores or add to the "local color" by walking my cat on a leash. I want to work less, not more, and despite all the things I love here, I'm a little sick of being surrounded on all sides by smug liberals driving European cars. So I'm leaving, headed south for inexpensive and economically diverse Columbus, Ohio, despite a lifetime of promising myself I'd never move to that state. I really hope that the people I'll be living and working with there will be able to come up with some solutions, some real strategy for keeping us and our neighbors from being displaced into less and less cohesive areas. And hopefully the next time some shmuck in golf shoes wants my house, he'll get a hell of a fight.

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It was with great glee that I subjected all you boys reading this magazine to a few lines about my period in my last column, but it was with greater glee that I received more info and menstrual product reviews from the ladies out there since. First, my friend Rachel contends that I have done a great disservice to the natural sea sponge with my nervousness and suspicions. She's a big fan and offers these helpful hints: 1. Microwave your damp sponge for a couple of minutes, instead of boiling it, before using it the first time. It won't shrivel up like mine did, and it also won't get all tough and chewy. 2. Be careful when removing it the first few times and make sure you've got a good grip around the whole sponge; sopping wet sponges bear an uncanny resemblance to vaginal tissue, which could cause all sorts of problems if you accidentally yank on the wrong one. The string method can help prevent such unpleasantness from occurring. Next, I got a rave review of the Keeper from Siusan, the same lady who sent me a delicious chana masala recipe a few months back. She says once she got the hang

of it, she's never been able to feel it, and that perhaps my organ-tugging suction problem could be remedied by making sure the tiny airholes are clear of any extra rubber by poking them through with a pin.

And with more info about the evils of major label tampons, a girl named Clare wrote to tell me about possible links between tampon use, dioxin and endometriosis, which, for those of you who don't know, is a very icky and painful condition in which the tissue lining the uterus migrates to other areas of the body, usually in the abdomen, and sets up shop doing its uterine lining thing. It can cause internal bleeding, intense pain, and even infertility... I also forgot to mention that tampons made with rayon can fray and the fibers can inbed themselves in the walls of the vagina, causing microscopic cuts that can increase the risks of everything from STDs (including HIV transmission) to TSS. Endometriosis, STDs, TSS, and that nasty dried-out feeling (not sexy!)...Yuk! Why even mess around with them?

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so, if you've read this far, you know i'm on my way to my new home in columbus, ohio, and since the united states post office there has not yet gotten around to providing me with a new box, and since i'm sure as hell not giving y'all my new home address (you would not believe the weirdos who read this magazine... sexist assholes, missionaries, and ranting critics, this means you! stay away.), you may reach me, if you so desire, in one of two ways: my old p.o. box will be forwarding mail for awhile (pob 7564 ann arbor, mi 48107) and my email (sheri@cyberspace.org) will still be active. both of these methods may be a bit slow, so please be patient.

I have said this before in as many words but nothing has changed and my blood still boils so I'm going to say it again. FUCK "INDIE ROCK" FUCK "POST HARDCORE" I cannot believe that the most spineless and vacant music of the last two decades is marketing itself as having hardcore roots. The gloves are off. Step into the ring and you are going to the mat. This shit burns me up, it is straight up clobberin' time, as in open season on shit pop music. I like to listen to the radio while I work. It helps to pass the time, and I can't be bothered to flip tapes all day. Until recently I listened to our local college radio station because I enjoyed the varied format and lack of commercials. However, I recently had to switch to a commercial hard rock station because the shitty college rock was driving me batty. When the beer commercials and spandex cock rock got too thick on the hard rock station I tried switching back to the College Station. It was then that it dawned on me. The indie rock crap they play on college stations these days is no longer REM and the Violent Femmes but so called Post Hardcore. It started to sink in that these were bands that my band has played with at "festivals." That this music was being sold hand over fist at the "DIY underground punk record collective" where I volunteer. Furthermore, I booked some of these bands at the Bombshelter. I have allowed the wool to be pulled over my eyes too long. No longer will I allow myself to be bamboozled into aiding and abetting the next generation of alternative rock. I used to tell myself, "I don't personally like this stuff, but diversity is good and the popularity of this music helps to pay the bills so that we can expose more underground and political bands." Well I was wrong. Why should I in the name of making a few extra bucks to support the true underground be supporting the next crop of major label rock bands whose masters would just as soon see me shot or rotting in prison. This is the establishment's fucking music and we are its boot camp. But me, no more, I won't participate.

It galls me to no end that these sappy wimpy lame bands with nothing to say have the out and out nerve to call themselves "Post Hardcore". The Get Up Kids, the Promise Ring, Hot Water Music, Braid, etc. this is all shit pop music. The music of Toto , Air Supply and REO Speedwagon that preceded it has more energy and intensity. Kool and the Gang have had more interaction with true Hardcore than any of these bands.* How can they claim Hardcore? If they claim hardcore roots than I am twice as pissed because he who turns his back on hardcore is a poser a sell out and if they previously claimed straight edge too then they are backsliders, and back stabbers too. But wait, maybe these bands have some deep political message and they are just trying to get the word out to more people through less aggressive music. Balderdash! There is more social commentary on the average Styx or Depehe Mode album than this garbage. When I attacked Avail and Fugazi in previous column it was pointed out that these bands have deep and relevant lyrics. So to test this little hypothesis I spun the new Fugazi Lp. Jumpin' Jesus on a Fucking Pogo Stick this was some of the worst shit I'd ever heard. It sounded like an atrocious third generation Yes or Traffic.** Fuck if there is some kind of message here I ain't gonna hear it because its subliminally wrapped in some "beautiful" 70's progressive rock. I always thought that punk rock arose in the 70's to slay the bloated and decadent beast that the music industry had become. To bring back the true rebellious spirit of bare bones rock and roll. The expression of teen angst boiling forth from every garage and basement in blue collar America. But twenty years later Punk rock has become that bloated and decadent beast. Bring me my sword, this means war. Slay the beast! Kick the sappy college rock out of hardcore and into arenas and FM radio where it belongs. If what I say is making you mad, good! Pack up your backpack and leave because I was here first and there isn't enough room in this scene for the both of us.

Wait, Slow down, Felix. Look around. Lots of your friends listen to this music and enjoy it. Extreme Noise sells it, the same distributors which carry Havoc records sell it, Code 13 plays in the same venues etc. So my fate is somehow linked to that of Indie Rock? What sad days we live in. The little compromises of ones integrity made along the way begin to make you question if you have both boots on the right side of the fence. I get enough of the system working my day job the last thing I want to do is support it in the so-called DIY underground music scene. The one thing I have not compromised is my right to complain (See above) Rock and Roll will not go down without a fight. For every college rock band that signs to a major label a hundred thrash bands will form in garages and basements across the nation. As many of you may have guessed I identify with no contemporary political party, group or tendency. I would consider myself an anarchist in the late nineteenth and early twentieth century tradition. I am happy to be the champion of a lost cause long ago cast on the dustheap of history. I'd rather keep the flame burning for a high minded concept which went down in defeat on the stage of world history in Spain in 1939, than to participate in supporting any of the systems of today.

Several historical examples come to mind which help to clarify my political leanings. Theory and ideas are great but putting them into action is what counts where the rubber meets the road. The Mahknovist partisans of Ukraine circa 1918-1921 attempted to construct a revolutionary anarchist society during the Russian Civil War. The Anarchists of the CNT-FAI pushed a program of militant syndicalism and social revolution in the Spanish Civil War of 1936-39. Lastly, Jules Bonnot and a gang of anarchist "illegalists" took their particular brand of Stirner influenced pre-situationism to the streets in a fast paced rash of bank robberies in Paris on the eve of the Great War. The Spanish Guerrilla Francisco Sabate kept up the fight against the Franco regime well into the 1950's.

I would recommend the following books quite highly, most informative and inspiring. Paz, Abel, Durruti The People Armed (New York: Free Life, 1977.) Peirats, Jose, Anarchists in the Spanish Revolution (London: Freedom, 1990) Tellez, Antonio Sabate Guerilla Extraordinary (London: Cienfuegos, 1974) Arshinov, Peter, History of the Mahknovist Movement (Detroit: Black and Red, 1974) Voline The Unknown Revolution (Free Life: New York, 1974) Parry, Richard, The Bonnot Gang (London: Rebel, 1987) Also of great interest: Adamic, Louis, Dynamite, a Century of Class Violence in America 1830-1930 (London: Rebel, 1984) Bayer, Osvaldo, Anarchism and Violence (London: Elephant, 1986) Vague, Tom, Televisionaries the Red Army Faction Story (San Francisco, AK Press, 1994) Vague, Tom, Anachy in the UK, the Angry Brigade (San Francisco: AK Press, 1997) Of course you won't find these in the corporate bookstore at the mall. Try AK Press, Left Bank Books, Profane Existence or a University library. Careful study of the above mentioned works will reveal a pattern at work. These were all ordinary working class (and in some cases declasse intellectual) people who took up arms and fought for freedom. From the militant striker's posse, to the revolutionary armies of Spain and Russia to the urban guerrilla of the 1970s and '80s violence has

been used as a tool to fight for freedom and to strike at the symbols of power.

Which brings me back to the question of violence and armed struggle I've been addressing these last few months. Specifically I'd like to respond to the letter written by Gardner in issue 180. Gardner is advocating gun control and disarming the American people. He takes issue with gun toting punks and their macho posturing. My position on weapons and the armed populace are well known, I addressed the issue in Profane Existence a few years ago. I will however offer some comments on this letter.Gardner approaches the issue from a viewpoint that I find quite disturbing. He advocates disarming the American people so that the police can deal with problems with a "less heavy hand" using Europe as an example.

Slow the fuck down. Europe is not America and I'm sick of people describing it like there's some sort of Socialist utopia going on over there. Europe just does not have the same unequal distribution of wealth and racial strife that America does. Furthermore, Switzerland is very heavily armed with most adult males having military weapons in the home, yet has a low crime rate. I only went to Europe once, (and it was to a communist country) but from what I know the government and the cops over there are just as full of shit as ours over here. I strongly feel that since ancient Greece the amount of individual liberties enjoyed by a population is frequently linked to their bearing arms.

You think we have few rights now, wait until the population is disarmed, the police and courts will be riding roughshod over what few freedoms we still have. Given the choice between being unarmed with a set of rights administered by a supposedly benevolent state and being armed with those same supposed rights, I'll choose the insurance of being armed. An armed populace is check on the potential abuse of authority by the state. It is a sad commentary on the degeneration of the value most Americans place on their liberties that they have long ago exchanged most of them for the guarantee of security administered by a corrupt state.

Things have been going down hill in this country since the Whisky Rebellion. Gardner states "I have a lot more faith at this point in time in the American government than in the masses of the American people" This is a ludicrous statement. I have a hard time understanding that there are so many people in the punk scene who really fucking believe in the system and support it. You really think the government cares about you? Smell the coffee bro', the system is all about protecting the interests of the elite, Big Business, Corporations, and the Establishment. Your role is to be a producer and consumer of commodities to make someone else rich, a taxpayer and occasionally, a soldier for the system. Your "masses are asses" approach gives the ordinary working people less credit than they deserve. You have been brainwashed by the system into thinking you need it to protect you from your neighbors. You open the door for authoritarian rule when you are so quick to give up your rights to feel safe.

"Less Guns, Less Murder" I think not. People will kill each other with what ever is at hand for the same reasons they have always killed each other greed, money, jealousy and power. Indeed, I don't think crime in America is nearly as bad as the media wants to scare us into thinking. Most of what we call crime today is the result of our societies hypocritical drug laws. The idea that gun control will reduce crime has been thoroughly discredited by criminologists. I grew up in Washington DC which has very strict gun control laws yet guns are still everywhere. Your system has made drugs illegal, yet I can walk out my door and score any drug I want in minutes. You think it would be different with guns? I will agree with Gardner on the need for constructive social change within the current order. That is building the alternative society within the shell of the old. Grassroots social activism is always something I have advocated, building trust and co-operation between working people outside the system. Right on.

One misconception I would like to clear up is that I support the NRA. I don't and for this reason, in the 1960's in California several crucial gun control cases went through the courts that the NRA did not put their weight behind because the defendants were Black Panthers and Hells Angels. The NRA is a full of shit Establishment organization with no balls. I have about as much in common with most NRA members as with most sports fans, TV viewers or Christians: that is little or nothing. The above argument has gotten me to thinking about this. It seems in this day and age there is no Code of Honor in the punk scene. Bourgeoisie thinking has crept so far into the scene that there are people who believe in the cops, support the system etc. buying punk records and going to shows. This shouldn't be surprising since punk long ago lost most of its rebellious impetus and has degenerated into meaningless fashion. However, I would offer these simple rules to live by 1. Never call the cops, they always cause more problems than they solve. 2. Never talk to the cops unless you absolutely have to. And most importantly: 3. NEVER, NEVER Rat out a pal. When you give the cops information you cross the line into their camp and you are the lowest of the fucking low a stoolie, a rat, and a snitch. If this is not something you learned growing up, I pity you, but its time to catch up. As Leeway once said, "Snitches get stitches" so keep it under your hat. Nobody asked me but-Fuck Elvis. King of Rock my ass. Chuck Berry is the king of rock. Elvis once said: "There's two things niggers can do, shine my shoes and buy my records." Fucking wack. While we are talking about dead music industry idols fuck Frank Sinatra too. Sinatra once said "Rock and Roll is phony and false, it is played for the most part, by cretinous goons." I for one am proud to be a cretinous goon, while Frank rots in the grave. And another thing, Fuck Reagan! This mother fucker is still alive and walking the earth. Hasn't hardcore suffered enough. Snuff the fucker already. Anyone who knows me will tell you I never watch television. Haven't since the days of Battlestar Galactica. I had heard about but only saw for the first time the other day a popular daytime TV show where they take totally hot punk and goth girls and give them "makeovers" so that they look like preppies. Fuck this shit. Those kids have a right to wear whatever they want not what society says they should wear. I know that most of these daytime shows are staged but still this is sending a serious message, albeit to the small minded gits who watch daytime TV. Society lays down a bullshit image of what is "beautiful" based on a standard that is unobtainable except to the super rich. Most women will never look like the women in movies and fashion magazines, not without cosmetic surgery. Yet these images are held up as a standard to which young women are supposed to aspire. Many sociologists link this to eating disorders, insecurity etc. I see it all as a massive scheme to push billions of dollars of beauty and fashion products on women who don't need them. Products that are tested extensively on animals I might ad. Anyway back to the original point. These TV producers take these girls and force them to conform to society's standards. Fuck that. Live your life for you. Last month I gave my picks for tough guy hardcore, this months music bit is dedicated to New School Straight Edge Hardcore. That is the 1987-89 era as opposed to the old school of 1981-83. Or to use a more contemporary term '88 style hardcore. I was a straight edge kid in the early 80's and lost the edge for several years until at age 24 I decided to turn my life around and get back in step with the positive youth. Much had changed in the interim as I discussed in Heart Attack a while back. To this day my preference is still for Old School Straight Edge such as Minor Threat, the Faith, SSDecontrol, Government Issue, Seven Seconds, etc. If however, I were to choose from the newer crop of SE bands it would be without a doubt Youth of Today and Chain of Strength. Without a doubt, Youth of Today is one of the most powerful and positive hardcore bands ever. Every record is straight-ahead full on fast hardcore with NO METAL INFLUENCE, something that has corrupted most contemporary SE. YOT were pretty prolific with 7"s, LPs' and comp tracks-to my mind not a weak song among them. You might think a cynical guy like me would think YOT's lyrics are hokey but to tell the truth, it doesn't matter, because you can feel the conviction, the energy and the emotion in every song. This is high energy hardcore, I saw YOT several times, and although I was fucked up back then, I still could feel the energy and I had to move. I almost understand where all that wearing athletic clothing to shows got started trying to mosh in my bondage pants, boots and studded motorcycle jacket. Hardcore in the mid to late 80's was on the verge of dying out, two new genres breathed life into it on opposite ends of the spectrum Crust and SE. The two forces collided at the now legendary Misery/Youth of Today show in 1988. Today's youth united at last. Of course YOT became hugely influential spawning legions of other bands all of whom seemed to me to play slower and with less energy. Chain of Strength from Cali clocked in with only two 7"s, but they are so heay and powerful, I can't stop spinning them ten years later. Really brutal and powerful hardcore, totally full of energy. When I listen to this kind of hardcore my pulse quickens, my breathing picks up, and I start to run in a circle with my X'd fist in the air. If you are straight or not this music is

totally killer, inspiring and full of force.

I pity the backslider who stabs the scene in the back. Hardcore is here to stay!*Kool and the Gang's Hollywood Swingin' was covered by the Big Boys. **I recently scored two Traffic albums from a local dumpster which I must say are better than the new Fugazi LP. ***Brian Dibbllee and students of philosophy everywhere: I intentionally misquoted Nietzsche because sometimes a misunderstood idea has more impact on the course of events than its author's original intentions. I took a few philosophy classes and I know what Nietzsche was trying to say. I also know how he was misinterpreted. That which does not kill us.....

"If not now, when?"
—Robert F. Kennedy

When William had finally had enough, he confided in his best friend. "My stepdad is scum," William told him in gym class. "He's a stupid, drunken cracker; all the guy ever does is get himself wasted, stumble home and beat up my mom."

"Wow," William's pal said. "If I were you, if someone were abusing *my* mom like that, I'd wait until the bastard was asleep. Then I'd sink a carving knife so far into his chest that he'd be stuck to the bed frame, wriggling like a butterfly on a pin."

"Don't you think I want to do exactly that?" William cried. "Of *course* I do! But I can't afford to spend the next ten years rotting in some penitentiary up in the Ozarks. I gave up a lot of fun to land a full scholarship to Oxford. I've gotta take care of myself first; *then* I'll come back and save my mom."

William went away to college, where he worked diligently despite the atmosphere of social unrest swirling around him. His girlfriend kept pestering him to attend this march and that sit-in, but despite his agreement with the causes being promoted by his peers, William remained focused on his studies.

"I can do a lot more for oppressed minorities by making something of myself professionally than I can by throwing rocks at bobbies," William told his girlfriend. "My plan is, get into a position of power, work the system—*then* I'll change the world."

Next William went to law school. He had several romantic relationships there, and in the end he decided to get engaged, not to the girl with whom he had fallen in love, but with a rich chick from Illinois.

One of his drinking buddies razzed him about his choice. "But that chick's got *massive* calves—those are the worst legs I've ever seen in my life!" he said drunkenly.

"Of course you're right," William agreed. "But I'll never accomplish anything in life unless I have the kinds of contacts that she has. I need her to go where I want to go; I can always divorce her later."

William's plan worked, and soon he convinced his new wife's friends to make him governor of his tiny backwater state. When he got to his new office after the inauguration ceremony, two of his old college friends were waiting to see him.

"So, William," said the first one, "what's this we hear about you inviting Japanese companies to come out here and pollute our rivers?"

"Yeah," the other chimed in. "You *told* us you were an environmentalist."

"I am, I am!" William protested. "But you have to understand, this is a tiny backwater state. We need lots of business here, to make us more influential. Companies won't come here unless we turn a blind eye to their toxic wastes, but I'll use *that* influence to get even *more* influence—and then I'll be so powerful that I'll be able to eliminate *all* pollution everywhere, forever!"

"I don't know," the first environmentalist said. "Sounds like a sell-out to me."

The second one, however agreed to support William's plan enthusiastically, and wrote him a check for his campaign fund then and there.

Sure enough, a lot of Japanese corporations decided to pay for the right to saturate William's tiny backwater state with pollutants of every conceivable variety, and soon William possessed enough influence to launch a run for president.

During the campaign, William's wife, whose calves were even thicker by then, chided him. "I can't believe you're espousing all that mealy-mouthed militant moderation," she scolded. "I *know* you don't believe any of that crap."

"Well, *duh*," William said, rolling his big blue eyes in an attempt to make his wife laugh. "I'm only doing that to get elected. But once I'm in office, *then* you'll see some real action on the issues that really matter!"

William's wife was so worked up by his promise that she called up all of her family's rich friends to make certain that William got elected.

On his first day on the job, William gathered his cabinet. "You've put some really important proposals on my desk since Election Day," President William told them. "I too want to end poverty, injustice and unfairness. But I can't accomplish all that in just one term. Since getting reelected is the only way that I can get all the things done for which I've been working for my entire life, I'm going to do some things I don't believe in—towards a greater end in the long run."

So William spent the next four years making poverty a little worse while allowing injustice and unfairness to run their normal course. It was a brilliant strategy. Just as William had foreseen, he easily secured a second term. A few months later, William's teenage daughter walked into his office.

"Whatever happened to all the trust people put in you?" she asked her father. "You didn't help the environment, you didn't help the poor—actually, you've made things even worse than they were!"

For once, William was speechless. It wasn't his fault he was a lame duck, or that Congress was so intransigent, but still, he was the president. How could he explain that not even a president could get anything done anymore? He drifted off, wondering absently whether his mom had ever managed to rid herself of her drunken husband.

"Well? What did he say?" William's daughter's boyfriend wanted to know when she called him.

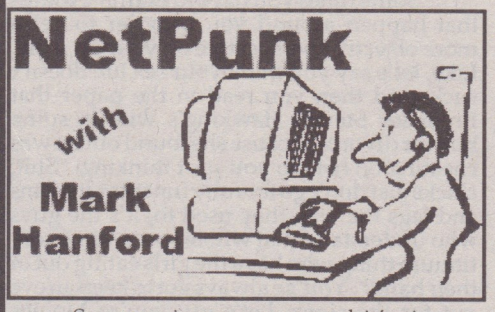
"Nothing," she said. "My dad is scum."

Update stuff: My new graphic novel is out now. Any cool comics shop can order "My War With Brian," which is a 60-page story about my battles with a bully, for you from NBM. Also, I have some crass merchandise out now, the 1999 "Revenge of the Disgruntled Employee" wall calendar, which features color cartoons about workers getting even with bosses. Available at your local mainstream bookstore kinda place. Subversive comic art or corporate comic art? Vote with your next ten bucks.

Contact: Ted Rall, PO Box 2092, Times Square Station, New York NY 10108, e-mail: ted@rall.com.

Some times you have to examine things that happen around you in order to get a more objective perspective on your own life. Like, let's say you think your sex life doesn't suck, and then you read in the paper that Professor Steven Hawking's wife is suing him for divorce because she found out he was cheating on her. So you start thinking, "Shit, chicks just don't go for fully functioning arms and legs the way they used to, it's the guys who understand that whole space/time continuum thing who have the girls eating out of their hand". You've always got to keep an eye out for the signs. Let's say you're Monica Lewinsky and while going over your finances you notice that 15% of your total income is going to dry cleaners to remove semen stains from your clothing. It could be an indication that it may be time to rethink your lifestyle. This week I began thinking that maybe I don't have enough friends. Of course you know the old saying, "You can never have too many friends as long as it's not in double figures". What got me thinking about the situation was noticing that almost half the calls I get are from telemarketers. In fact, the percentage would actually be over 50% if it weren't for all the wrong numbers. Wednesday my first call was from an auto glass company asking if I had any auto glass I needed replaced. Yeah right, I need my fucking auto glass replaced, but I have absolutely no idea how to go about it so I'm just gonna sit home by the phone hoping that the auto glass people will eventually call me. My next call is from the phone company, and they're trying to sell me caller

ID. This is the gist of the conversation as I can best recall: *"Mr. Cheplowitz we sent you an offer in the mail for a free caller ID box."* "Right." *"I can explain the offer since you probably haven't had a chance to read it."* "No, I read it." *"Good, then you know that you can receive a caller ID box and a 30 day trial of Pacific Bell caller ID service at absolutely no charge to you."* "The thing you sent said there would be a $6.95 service charge." *"That's right. The caller ID box is a $49.95 value, but all you have to pay is $6.95 shipping and handling. May I sign you up?"* "No, I really don't think I need caller ID." *"We find that most customers who try it find it to be an easy and convenient way to determine who an incoming call is from."* "Actually I have a method for that that's been working very reliably for me for a long time. I pick up the phone and say hello. Works like a charm." *"With caller ID you don't even need to do that. It's call recognition features enable you to screen out unwanted calls."* "Like this one?" *"Any calls sir, it works for calls from people you know as well as calls from unrecognized numbers."* "I don't see how that would help. If I screen out the call wouldn't the person just keep calling back. I'd just be making the problem worse. I don't want to live in fear every time the phone rings." *"Many people feel that way, but we find that once those customers try it they just love it."* "Yes I know that's true because I actually have a friend who has it, and he's told me he doesn't think he could live without it. Unfortunately he's recently been diagnosed as a paranoid schizophrenic." *"That's too bad"* "Oh it's OK. He's under a Doctor's care, but the thing is I always have to remember to dial *82 to unblock my number whenever I call to check to see if he's regular on his medication."



Summer is now over, and it's time to stop goofing off and start learning. No, I'm not talking about school, where you'll learn a bunch of useless crap that you won't use anyway. I'm talking about stuff that you can actually use and stuff that you can learn how to do yourself. You got it — welcome to the Netpunk guide to DIY on the internet.

While there are a bunch of sites that give you DIY information on booking your own tour, I'm not going to list those this time - I did that sometime in the last year or so, and you can find that column online at my site. A lot of the sites I'll mention in this column aren't even necessarily punk, but they do teach you to Do It Yourself, and what's more punk than that?I'll start off with DoItYourself.com, at http://www.doityourself.com . This site has articles on how to do all kinds of stuff around the house, yard, and apartment. In addition, it also has information about maintaining and fixing cars, appliances, and more. Very useful if you don't have the cash to get things fixed, or you have a landlord who never makes repairs (or will give you a break on rent if you do it yourself).

For you drunk punks out there, who want to drink something other than Oly or Black Label, why not try brewing your own? The best place to get started is The Brewery (http://www.brewery.org), which bills itself as Total Homebrewing Info. At the Brewery you'll find guides to brewing your own, as well as a recipe database full of every type of beer imaginable. You'll probably still have to drop 50 bucks at your local homebrewing store to get started, but after that you'll be making good beer and not paying a buck a bottle for it.

When doing research for this column, I came across a search engine designed for finding DIY information at http://www.diysearch.com . This search engine appears to be geared toward the arts (music, writing, painting, etc) and finds not only "how to" resources, but also comes up with artists that are DIY. Pretty decent, though not as useful as I would have hoped.

For those of you into black (and really, what punk rocker isn't?), I found a cool site on how to dye clothing black. It's geared toward goths, but ignore that and dye your stuff anyway. It's the Dye It Black FAQ (Frequently Asked Questions), and is found at http://www.cclabs.missouri.edu/~c510292/gothic/dye.faq.html .The next set of websites are geared towards those of you who are involved in the music side of punk rock. These sites deal with recording your band, starting a record label, getting distribution, etc. Some of this stuff might come in very handy.

First, for the band on the budget, is the 4-track Recording FAQ at http://www.winternet.com/~dfrankow/4trakfaq.txt . If you can get your hands on a 4-track recorder, but have absolutely no idea what you're doing, this FAQ will get you started. Even if you do know how to use a 4-track recorder, you may find info here that you didn't know.

If you have more that a 4-track, or are interested in building your own recording studio (like, you just signed that major label contract or something, heh), then A Guide to Making Music (http://www.ram.org/music/making/tips/DiY.html) might be just what you need. Actually, this site contains more than just info on setting up a studio. It also has info on duplication, distribution, marketing and more, but I found the studio info most interesting.

Gajoob (http://www.gajoob.com/) is a site that has a bunch of different classified advertisement type of links that would be off interest to small bands and labels. This site isn't very well organized, but you might find something worthwhile.

MAS or Musician's Assistance Site has a pretty incredible database of resources for the working musician. It is probably geared to much for the "professional" to be of much use to many punk bands, but it does give a good look at "the other side", where music is "business". Still, if you're band gets popular but still wants to DIY, you may find that you need some of the info presented here, at http://www.musicianassist.com/ .While there is an old saying along the lines of "copyrights aren't punk", think how much it would suck if you wrote the killer punk tune, and some rockstar band you opened for decided to steal it and put it on their debut album on Sony. Or maybe Spin stole the text right off of your website and used it in an article (hmm, that sounds familiar...) Wouldn't you like to be able to stick them for screwing you. With that in mind, find out what it takes to copyright your work at The Copyright Website (http://www.benedict.com/).

The final sites I want to mention all do pretty much the same thing. They give DIY bands the info they need to put release a record or CD. One piece of useful information is a reprint of Bob Suren's article "Put Out Your Own Damn 7" Record!" at http://www.primenet.com/~chrisz/Make7-2.html . Another is the Screw It Up All By Yourself Center (http://www.geocities.com/CapitolHill/1984/diy1.html), which will tell you how to avoid screwing things up when trying to put out a CD.

Another useful site is the DIY Diary, which is "An inside look into the music industry". This site has info on publishing, starting a record label, getting royalties (hah!), and more. DIY Diary is at http://home.earthlink.net/~timbecile/diy.htm . Indieweb has a huge section with contact information for mastering companies, record and cd pressers, sleeve printers, bag companies and more. Their resource list is at http://www.indieweb.com/diy/diy.html . Finally, DIY Central has a lot of the same type of info, and is at http://members.aol.com/femsley/

Hopefully you'll be able to take some of the info I've listed this month and teach yourself a few things. Wait, learning isn't punk. Nevermind. Anyway, you can check out my columns online at http://www.cruzio.com/~hanford/maximum.html and e-mail me at hanford@cruzio.com . In addition, you can write to me at PO Box 8059; Santa Cruz, CA 95062. Oh, and you might check to see if my new website is up - http://www.diehippiedie.com - Punk Rock!

By this point, nearly everyone should be familiar with the anti-communist witch hunts of the 1950's, familiar with how our nation blacklisted and destroyed the lives of thousands of its own citizens. Unfortunately, many people have chosen to see this as an aberration of domestic policy rather than an intrinsic part of the policy itself; they treat what happened as the exception rather than the norm. This shouldn't be surprising: the mainstream media has done very little to document our government's ongoing struggle against millions of Americans, those with none mainstream beliefs, Americans like me.

COLUMNS

In the summer of 1987 I was arrested for doing something which almost cost me and others their lives. Some friends and I planned on beating up some belligerent nazi skinheads in Sacramento. Instead, we found ourselves facing serious bodily harm from the largest contingent of nazis I have ever seen. With no options, I had to use my car as a weapon. In the process I managed to not only run over a couple of skinheads, but also one of my friends, a girl named Tammy. I didn't even know that I had hit her until later: until after the CHP pursued me at high speed through Sacramento, leading me to crash my car and attempt suicide before finally being arrested.

Although the whole thing seems quite ridiculous now, I can understand where I was coming from, the choice that I had made, the road I had taken. The nazi skinheads around Sacramento were more than a menace; they had become unavoidable. It would have been bad enough if they had stayed to themselves, but they had to leech off the punk community, going to our shows and beating people up for no reason. I often heard them talking about how it was fun to pick on punk rockers because they didn't fight back. It took me few encounters with these skinheads before I abandoned my belief in pacifism. I'm not saying that I had no choice about fighting, but I can understand how when people are pushed against a wall they sometimes see those doing the pushing as an enemy. As unwise as my actions may have been, at the very least they seem no less intelligent than those of the countless young men who have fought and died for the banner of patriotism.

The police at Sacramento County jail, where I was taken, proved to be a special variety: the sort that would have fun with an eighteen year old punk rocker with blue hair. They made me stand against a wall so that they could take novelty photographs for their wallets. They threatened to kick my head in and throw me into cells where I would be repeatedly raped.

"Hey, what's the difference between a punk rocker and a skinhead?" one of them asked me.

Before I could answer, another officer replied, "Who cares what they are? Punk rocker, skinhead, just put them in front of my truck so I can run over them."

My attempt at suicide made me somewhat of a special prisoner, so they sent me to the third floor, the "Psyche Ward," of the jail, the level for nut cases. There they placed me in cell number 7, where I would stay for the next four days.

I've heard it said that the first few days in jail are the longest, and I think it must be true. One thing is certain: eleven years later, I can still remember everything from those days. I can remember the sickly green paint on the cell bars. I can remember the overall smell of rot mixed with tobacco and body lotion staining the entire place. I can remember poor Charles, the 24 year old inmate in cell number 8 who talked to me consistently about his bad dreams, and who had pulled out all his hair. I remember the violent guard who did something awful to the prisoner in cell number 6 in the middle of the night. And I remember Manuel, the trustee who told me they were slipping drugs into my Kool-Aid, the only drink they gave the inmates.

On the third day, I was removed from my cell by the aforementioned violent guard who mumbled, "Hey, number seven, you've got some friends here."

Since everything this guard said was suspect, my mind raced over the possibilities of who it could be; and then I reached a dreadful conclusion.

I had been an activist for animal liberation since the age of 14. I was well known and despised in my home town of Davis, not only for my punk appearance, but for my convictions as well. In early spring of 1987, an animal research facility being built at UC Davis had been burned to the ground, allegedly by the ALF. Almost immediately, the FBI started investigating me, showing up at my house, tapping my phone, following my friends. Then all the attention subsided, as if the whole thing hadn't happened at all. In a short time, I had forgotten about it; but with the violent guard's sinister use of the word "friends," I knew it had all come back.

He lead me into a small room with a table, a bunch of chairs, and an obvious two way mirror on the wall. Sitting behind the table were a pair of agents, one from the ATF, the other from the FBI. Both behaved in an entirely unpleasant manner, insisting that my life had gone down the toilet, telling me that I had friends who had named me as an accomplish in the destruction of the animal lab. The whole thing was absurd from start to finish, and I told them so.

I had been lied to since arriving at Sacramento county jail. The only people I could gather information from were other inmates, most specifically, the trustee, Manuel. He smuggled me food I could eat, a letter from a punk rocker housed somewhere else in the jail, and a newspaper clipping about my arrest. This clipping came from the Sacramento Union and contained a picture of me sprawled out in front of my wrecked car, a police officer at my side. Most importantly, the clipping told me that Tammy was in stable condition, entirely opposite to what I had been told by the likes of the violent guard.

On the fourth day, I was released from jail because supposedly the "District Attorney had failed to file charges." In reality I think it had more to do with the FBI. I believe they wanted to see who I might try to contact, especially in the light of what was happening on the outside.

All over the Sacramento Bee and other local papers were stories painting me as the FBI's prime suspect in the UC Davis fire. It seems that after my car had been towed from the sight of my arrest to a wrecking yard, a squad of between 15 and 20 FBI agents entered the facility under warrant, proceeding to tear apart my car for evidence. They claimed that they found a spot of red paint on one of my sun visors that resembled paint found at the scene of the lab fire. I do not remember any such paint, and I am certain they fabricated this; but the local press ate it up as though dropped from god.

For some reason, I made the mistake of talking with a reporter from the local NBC affiliate. He told me he wanted to do an objective piece. Instead he presented me as some kind of violent criminal who happened to have animal rights connections. He referred to the incident between myself and the skinheads as simply a "gang fight," leaving out any reference to the neo-nazi beliefs of most of the participants.

By the time the media had finished its caterwauling, I had been convicted of setting the fire by the people of Davis. The actual evidence, or the fact that I had taken and passed a lie detector test for the FBI just didn't matter. Besides the general hostility I received from the townsfolk, some of them phoned the authorities to volunteer bogus information about myself, my friends, and my family.

In a short period of time, the FBI realized that they had the wrong person and once again they simply vanished from my wrecked life. As to the incident with the skinheads. I had to cut my hair and stay out of sight for some time, a target of possible retribution. Only weeks after my arrest, the same skinheads that I had my troubles with, the same skinheads the NBC reporter failed to mention, tried to murder Greg Withrow, an ex-nazi who had renounced racism on talk shows like Oprah and Donahue. They had slit his throat, nailed him to a board and left him for dead in Roseville, not far from Sacramento.

After months of going to court, the self defense nature of my case reduced my charges down from several felonies to a simple misdemeanor. It turned out that the skinheads had thrown Tammy in front of my car; after my car hit her, one of them proceeded to kick her in the face. I am not sure how she is now, but I know that ironically enough, she soon thereafter became a white supremacist skinhead herself.

Even with my legal troubles over, the villagers of Davis never again saw me as simply a queer looking punk rocker. In their eyes, I had become a terrorist. Soon, the City of Davis ended one of the only things that made me happy about living there, the low cost punk shows that I had been putting on for three years. This was simple enough as they owned the building I had been using, a building we had simply called "the Place." With this gone, with nothing to look forward to in Davis, I moved away to San Francisco; but of course my ordeal hadn't ended.

In 1991, I had moved again to Sonoma County. While attending college, I worked for an organization named CORI, an organization which provided care for retarded individuals. Since CORI had to be licensed through the state, I had to be fingerprinted to work for them. After about six months, my job was terminated. CORI had received a letter from the state telling them to discharge me. Since I had no real police record, I talked about the situation with Martin, my supervisor. He in turn called the state, and spoke with the woman who had written the letter. While she said that she would not testify in court, she knew I was being "railroaded" by higher powers.

Even though in the years to follow I have since received clearance to work for the state, my last tangle with the government has left me no illusions. Like so many others, I am seen as a potential threat, a file in a government facility waiting to be investigated, waiting to be destroyed. With no objective media to protect us, it is up to all of us to protect

ourselves, to learn from the past, to realize our history has been built on scapegoats and witch hunts. Until we recognize our lineage for what it is, none of us are safe: we all may end up listed as potential threats and probable victims.

Next time: Meeting up with the hardliners. Brian Zero, PO Box 4842, Santa Rosa, CA 95402-4842

Need some straightforward, primitivo early 80s punk rock from the good ol' days? Give New Zealand's PLUNKET BOYS / VICIOUS CIRCLE split EP (Raw Power) a whirl. Crassish artwork shouldn't frighten you off from the tasty, previously unreleased tunes contained inside. These Kiwis like their releases limited, too... this one's 200 copies only. Killed By Deathers should take note of the recently released DETENTION "Live In New Jersey" EP. Their hit "Dead Rock & Rollers" (see KBD #2) is included along with the single's flipside and three other tunes. Good. The recent KILLED BY DEATH #14 is also pretty good. The Reactors is the clear standout, while Rock Bottom & The Spys grows on you like an evil fungus. The forthcoming (or possibly out-now) KBD #18 looks to have a pretty good line-up comprised mostly of bands who've made previous cameos. A reissue of the 1st DICKS LP, "Kill From The Heart", is out now as well. Though a couple of extended jams soil the B-side, nearly every A-side song of this classic will tear your shorts off. No other early Texas punk band played it dirtier than the Dicks. Anyhoo, the awful truth is that I don't have a whole lot to write about at the moment. I could tell you about my wonderful evening with a bunch of Christian meatheads known as the Power Team who break cinder blocks for Jesus or perhaps tell ya'll about the treasure trove of early Austin punk flyers that landed in my lap. Instead, I'll —once again — let someone else do the talkin', this time about one of Texas' greatest punk treasures, the Vomit Pigs. If I was at the mercy of some evil meta-being who told me I was only allowed to take five 7in. with me to purgatory, I think the Vomit Pigs' 1978 "Take One" EP would be one of 'em. Why? Because, quite simply, these knuckleheads cranked out a downright awesome slab of punk rock at a time and in a place where punk rock was nearly unheard of (Daingerfield, Texas [you'll need a map] beginning in the mid-70s). This was the real thing. DIY. Sick. Over the top. One of my early releases was a rather crappy sounding reissue of some the tracks from this EP back when the fever for obscurities not quite the full-blown epidemic it is these days. One of the original VPs members, Artie Turner, wrote some great liner notes for that release and what better time to recycle 'em. Enjoy....

Mike Was The Vomit Pig. There were Chris and Roy and Eddie and Doug and later Russell and me, but Mikey (or Mike Vomit or Mite Vomit) was the Vomit Pig. First and foremost, Mike had the Attitude. The Punk Attitude. The Anything/Everything Goes Attitude. The Watch Me Defy Death Attitude. But he maintained a certain mocking self-awareness through it all. He knew he was a "Useless Eater." ["they made too many back in '43, they made too many, now they're stuck with me"]

At first the guys had dubbed themselves The Vomit Pigs Make-Believe Blues Boobs Band, but this proved unwieldy and was truncated to just the Vomit Pigs and later to just the VPs. Some no-name cartoonist would later shamelessly appropriate the name Vomit Pigs for a strip about a rock band that bore not the slightest resemblance to Mike and friends. There were even T-shirts.

It all started when they lived in Daingerfield, Texas. Daingerfield has a reputation as a fertile breeding environment for mental infirmity. You might recall Daingerfield as both the site of Al King's 1980 "Baptist cleansing" and the childhood home of Marte Tilton, "wife" of televangelist/alien life form Robert Tilton. In his capacity as high school math teacher, Al King had attempted to teach Algebra to all the original members of the Vomit Pigs. This will no doubt account in some measure for their continuing influence.

A tradition of sorts evolved from the VP's Halloween Parties at Rick's. There were several such parties at Rick's, starting around 1974. The VPs would play, Mike and a select group of band and audience members would take a few too many Quaaludes (prescribed quite legally for Mike by a nominally reputable doctor), consume prodigious amounts of beer, barbecue, and sundry illicit substances, and then proceed to throw up and/or disrobe on "stage" in front of as many as two hundred merely drunken locals assembled on the grass next to the large porch of Rick's farmhouse. [Note: I have a live tape of one such gathering. The folks do indeed sound completely off their nuts.]

Mike's reputation as a performer didn't really blossom until he moved to Dallas. The re-formed Vomit Pigs began playing regularly at Dallas' seminal punk club, DJ's. By this time, Mike was on the ol' drug roller coaster, alternating days of crystal meth with days of 'ludes or downers and booze. His sexual escapades were the stuff of legends. He wrote prolifically, filling suitcases with poems, pictures and ideas. I saw his weight fluctuate up and down almost a hundred pounds.

Mike went through a William Burroughs phase. After reading *The Job*, Mike insisted that we make a "virus tape" of our own. Burroughs' virus was meant to be used as an offensive weapon. Sometimes I think it might have really worked.

The record was made in Texarkana in a little eight track studio that billionaire Sam Walton used to make ads for Walmart. We pressed 500 copies, most of which were tossed into a cow pasture. The master tape was lost. Frankly, I'm amazed that anyone really wants to hear a dupe of a record that sounded horrible to begin with. But what the hell, there's no accounting for taste.

I wasn't around when Mike died that night outside Bobby Soxx's apartment [circa '81]. My guess is that his heart finally disintegrated in a toxic sludge of booze, junk food, and downers. Maybe the virus tape had something to do with it. The last time I saw him, his skin had the look of a splotchy white mushroom. He weighed at least 250. He smelled horrible. He might have had AIDS. But he still had the Attitude.

Isle Royale.

We just passed the point where the island behind us disappeared, yet the Upper Peninsula had still wasn't in view. For a brief minute we were completely surrounded by water without land in sight in any direction. Then. on the edge of the horizon, over the bow of the wide white ferry, the shore appeared. The flat front of the boat ate through the water. Trees took take shape, breaking from their hazy green mass into individual conifers. I was on the Isle Royale Queen II, crossing the great Lake Superior, going to Copper Harbor, Michigan from Isle Royale National Park. I was on my way home, on my way back to civilization, back to my life. I spent the past three days with a 30 pound pack strapped to my back, marching through wilderness. The real wilderness. Isle Royale is a national park, an island which is a stone's throw from Canada in the aptly named Lake Superior. Find it on your map of the U.S.A. Isle Royale sees fewer visitors in a year than Yellowstone sees in a day. It is a wondrous exercise in isolation. Or a brutal lesson.

When all you have to do in a day is walk and walk and try to keep the aching in your feetlegsbackshouldersneckhead far away, all that's left to do is think. And thinking can become a dangerous exercise when it's all you have to do. Turning over thoughts which really needn't be turned over. Thoughts which otherwise would pass before you realize they were there get exploded into hour long conversations with yourself. They turn into outta control monsters of ideas. Good and bad. Bad enough to give your stomach a rollercoaster ride and your mind a pinging pain of "GETTHIS SHITOUTOFMYHEAD!!!" But you can't because all there is to do is walk. Up the narrow paths, down embankments that, at any other national park, would be closed to visitors, replaced by an easy set of stairs. Stairs aren't what I came here for. I didn't come here for a relaxing vacation. I knew it would be work. I knew it would hurt. But I didn't know it would be such a mental work out. My brain hurts.

And with the bad thoughts are the good. Good thoughts like the kind you get when you're laying awake in your bed, in the dark, staring up at what would be your ceiling if

you could see it. Good ideas that get big and swell and take up every bit of every thought you have so you can't get it out of your head. It's a train going downhill, gaining momentum and you're riding the top of it, having too much fun riding it to hold. Then it crashes. Then you crash. Good thoughts gone bad. You wake up and can't believe how stupid of an idea it was, that you spent three hours entertaining it. Those kind of good ideas. I chewed on them to stave off hunger. The crackers weren't cutting it. When we stopped to eat I wrote them down, just in case on of 'em happened to maybe be a keeper. None were.

Rain. When you're on an island with everything in the world that matters at that point strapped to your back, your priorities take a wild turn. Little things mean the world. Little things, like being dry. Rain is ruin and I've been crushed. I felt the rain, then I heard it. I woke up wet. I thought that was bad. I was wrong. My sleeping bag was soaked from top to bottom, inside and out. It was still raining. I peeked out of the tent. Rain everywhere, coming down through the thick trees. The ground turned to mud. I looked around for my backpack, my world. It was under my poncho, to protect it in case it rained. But my pack was getting wet. Soaked. I threw on my boots (wet) and ran over to it, trying to get it covered. Not that it'd do any good at this point. Everything was wet. My extra socks, shirts, pants, shorts, underwear, shoes; my book, crackers, clothes–everything in my world out here is awash.

The day got worse.

I was wet from my boots to the very top of my head. Inside and out and everywhere. The rain kept coming. Misery took a whole new meaning I never knew. We hiked and hiked and the rain just kept coming. The trails turned to mud. We stopped for lunch. All my food was wet. Crackers turned to paste. All my dry clothes were gone. The water was an evil disease, rotting through my pack, soaking through my head into my brain. Ruining everything. Ruining my day and my life right at this moment. After a 7 mile hike, we got to our destination. The campsite was completely flooded. Not just wet, but flooded. There was no point anymore in even trying to stay dry. I gave up on that long ago. I welcomed the rain like a mad motherfucker. Challenged it to try, just try to make me any wetter than I was. I turned my head to the sky, opened my mouth and yelled and soaked it up. Everything. Made my insides as wet as my outsides. I turned my head to the sky and laughed. And laughed. And laughed.

We actually managed to get the tent set up. I turned in early. It was still daylight. I had had enough of this day. My sleeping bag was wet. Everything was wet. I slept like a dead man. There was now way tomorrow could be worse.

It takes misery to make me appreciate the goodness of the everyday. The last day. The rain stopped. For as crummy and cloudy as yesterday was, today is every bit as beautiful. Except all my clothes were still wet. I took a trip to hell and have been brought back. No more complaining. I could hike a million miles, and almost do. We hike and hike and keep hiking until we are so close to going home I can taste it. We hike along the shore of Lake Superior. We get with in stomping distance of no less than four moose. Luckily they aren't in the stomping mood. Our campsite is not only dry, but on a bed of pine needles, which, when camping is as good as having a Sealy®. A fox visits our campsite. We get to light a fire tonight and dry our clothes and our sleeping bags. Dry. The last night is always the best night. I take it slow, savor every bite of the night. Every bite of dinner. We make a big dinner, eat everything we have left. As the sun hides behind the top of the mountain on the Island, the sky fills with stars, not rain clouds like last night. There are more stars than black space in the sky. More stars than my head can image. It's like looking into another world, a world you can't see from the city. There is real quite and real dark. This is what I came for. This is and more.

Tomorrow the ferry rescues us from this island. I'm ready to be rescued, but know this trip was great. I know that in hindsight, even the most miserable point, yesterday being wet, will seem like it was amazing. Because it was. I have a hard time appreciating anything while it is happening to me. I'm ready to be home. But why? This is a kind of paradise. A complete, total escape from my life. Something I've dreamed of for days and months. Here it is, and I want out? Yes. This trip was incredible. I can feel the change in my head. Even if it's only temporary, I fell like I have stuff a little more sorted out; like I at least got to reorganize and rearrange some of the things bumping around in my head.

My brother and I don't hang out much, don't talk a lot. My family doesn't talk a lot. Or, I don't talk much to them. And they don't talk much to me. Not really talk. We get along well, but work on very different levels. This trip was forced exposure with my brother and my dad. And myself. The last chance for a long time. My dad knows this and takes every chance he can get to drag my brother and I on these trips. He knows. He knows that even thought at the moment we may complain and curse and spend all our shooting stars wishes that we were somewhere, anywhere else in the world, he knows that this is magic. That in a few years, maybe shorter, maybe longer we'll spend all our wishes of every kind wishing to be stuck on some island with just the three of us. Even if it's raining and we're soaked and aching and miserable. He knows how good this is.

ENDNOTES!

—>Thanks to Mark Pawson for getting me a copy of Dick Jewel's *amazing* found photobooth photos book. The book came out in 1980(?) and I've been hunting for a copy for a while–since seeing it at a mailart show in Bloomington. If you see a copy, I highly recommend picking it up, even though the price may seem a bit steep (around $20). Mark, by the way, runs a really cool...thing mailorder. It's hard to explain, but write to him (PO Box 664/London/E34QR/UK–and don't forget to send an IRC [available at your local post office] or two) and he'll send you a catalog of stuff. I'm not just being vague–stuff is the most apt way to describe what he sells...

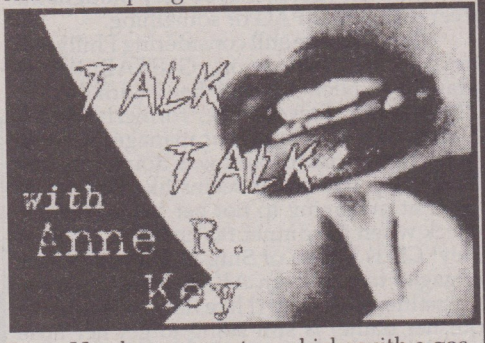
—>...and speaking of photobooth pictures, thanks to everyone who has sent in photos for the photobooth book/zine I'm compiling. You all will get copies when(ever) it comes out. And so will you, if you send a strip (or square) of photobooth pictures. Be sure to include who is in the pictures, where and when they were taken.

—>For those interested, *Action! photozine* #2 will be out, but it will be a little longer than I expected–the person who was supposed to put it out has flaked on me. I need to now either: A) find someone to put it out; or B) Scrape together enough money to put it out myself. Along the same lines, a new issue of *Sty Zine* (#28) is actually nearing completion! It's slated to come with a CD comp being put together by Steve at What Else? Records. And, yes, I'm *slowly* working on another postcard issue (Postcards I've Known 1996). With all of this stuff, the biggest hurdle is getting it printed and distributed. Nonetheless, stay tuned for details!

—>I'm always looking for old punk and skate (maga)zines. By old I mean pre-1984. And I'm somewhat interested in tracking down copies of MRR Radio too. Get in touch if you can help with either requests.

—At the risk of sounding like a whoring PR Machine, the Problematics have a new LP which will be out by the time you read this. It's fucking AMAZING!!! These guys are one of the best things to come from Indiana since the Zero Boys; this record will be a must for all of you who appreciate the finest in rock 'n roll music. Will this LP release lead to a get together by Indiana's most outta controller rock 'n rollers? This fan has his fingers crossed.

—>That's all for this month. I hope you enjoy this issue of MRR. You can email me at: icki@mindspring.com



Hey how can get any kicks with a gossip column without making fun of people's sexual problems/history/confusion? I really don't know so I guess I'll have to resort to it.

Let's start with Jon of PANSY DIVISION who got caught masturbating in a bathroom stall of a St Lois nightclub. To make matters worse, he drunkenly confessed to fantasizing about Heather from the TEEN IDOLS.

Ok, on the flip side I got a response from several kids that THE QUEERS rumors go a little further than Joe just carrying around a copy of Drummer Magazine. It seems that the high member turnaround isn't all about pawn shops and smack. What I was told was that the backwardsbaseballhatcrooner makes a pass at ya after he sells your guitar for a bag of dope. You don't put out, you gotta get out. Even better, the folks at Lookout are in on it too. Joe also gets sloppy seconds from Larry Livermore's AOL chatroom buddies.

COLUMNS

Grass roots peace-punk band NASHVILLE PUSSY got signed to Mercury. What a big surprise.

Serge from THE GOONS used a broken champagne glass to try and remove his genital warts. Well if anyone was wondering, this doesn't actually work.

Floyd, shitworker/reviewer for MRR has been appearing on a lot of record covers lately, which has sparked the interest of some big name modeling agencies. So far he's in a bidding war for spokesmodelship between Calvin Klein , Guess Jeans and is going to replace Manny Moe and Jack as a lovable hardware store mascot.

SPECIAL DUTIES played a show at the Pontiac Grille in Philly last month and South Street was packed full of skins drinking forties and such. At some point a horde of "homeboys" walks by and knocks over a punk chick. Well, we all know about the pleasant demeanor of those cute folks with the imported fashion sense. It's too bad the tariffs effect their brains as well. A huge full-on race riot ensued where chairs and garbage cans flew, sideburns got pulled and cops on horses cracked some heads. I got the whole spiel about how now there's no place for crummy over-the-hill Oi bands to play now, I feel so terrible about it. What a shame. Well after a race riot, you may as well get in some fag-bashing in too. It seems a couple of weeks later the same geniuses all went to see ANTI-FLAG. Justin Sane kicked a homoheckler skin square in the face as Paul,the new bass player , threatened to kick anyone's ass who didn't want to have man-sex with anyone the band. I guess our jeansthatmakeyourbuttlookbig cousins didn't get it, maybe they thought the flyer said ANTI-FAG or something.

While we're still considering Philly as a next travel destination, GUITAR WOLF played at Nick's Roast Beef with NYC's PLUNGERS. Steve Baise, formerly of the DEVIL DOGS, acts as tour manager for a lot of his friends bands and was doing just that for the Jap rockers. It seems like he's really good at managing to not get his part of the check when the dinner tab comes.

Hey! Chris Boarts of Slug N Lettuce zine is engaged to Eric from AVAIL. Jake from the Casualties girlfriend (I like how people leave out her name) is still suing to get her nose returned from Chris's dog back in NYC tho.

Ok ok ok, I don't think the WARP tour is very punk rock, but it did produce some good gossip. It seems THE UNSEEN agree with my sentiment as they refused to play the East Coast dates when asked. I think they answered the request with "Fuck off and die," which is pretty ballsy for a bunch of kids from a shithole like Boston.

BAD RELIGION claimed hardship when all their show earnings blew off the dashboard of their bus as the driver turned on the window defroster. I think Brian Baker's Coke tattoo takes on a different meaning nowadays. Greg Graffen flew in for every show so he could eat at Murder Burger in Arcata, CA for lunch every day. He's obsessed with the girl that salts the fries and makes the secret sauce.

Mark from GUTTERMOUTH made some extra cash teaching 12 year old girls how to swing dance.

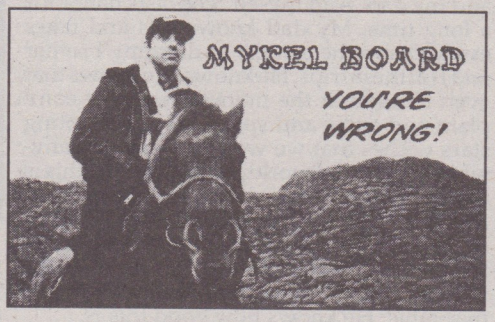
HATEBREED got arrested in a bar in North Carolina for getting drunk and exposing themselves. They spent a night in jail and almost got kicked off the tour. All charges were dropped when the singer bribed the sheriff with a copy of the video they made last summer of female fans exposing their breasts for free T-shirts and stickers.

A tour romance bloomed between Eric from NOFX and Monique of SAVE FERRIS. NOFX , unlike BAD RELIGION also decided to blow all their money into the air, but in a different way. At the crummy indoor facility in Austin TX, they chucked 5000 1 dollar bills at the crowd. Pretty cool even though they were playing a moving version of Woodstock.

SNAPCASE got schmoozed, wined and dined by some guy begging to be their manager. He started by taking them out to a steakhouse where the band even let him in on the vegan thing. Everyone knows there's no such thing as veganism, but when you look like the guys in SNAPCASE what else you gonna say to get chicks? Anyhow, this Don King of Hardcore got them a deal to do the soundtrack to a new Disney Film that's directed by Spike Lee. Go figure.

My favorite Warp Tour story is how NYC thug band H2O accidentally blew up their tour van. It wasn't so much of an accident as a tribute. They were driving through Colorado listening to their favorite Ricky Nelson record when somebody started free-basing. Pretty ironic end to a perfectly good tour bus. The surviving members of the band had to beg to stay in other peoples tour busses and ended up hanging out with the rap act Kid Rock. This all worked out because Kid Rock's son's drugs are cheaper than the official tour dealers.

Oh well screw all this Coke stuff, I drink Pepsi. Annerkey@msn.com



I collect Negroes. I've got a slew of 'em: a bank where a colored gentleman feeds himself coins. I've got an Aunt Jemima bank. I have a Negro Kleenex holder I got in Japan and a tube of "Darkie" toothpaste I bought in Thailand. (The company has since changed its name to "Darlie.") I have Negro stamps and small boxes of Italian "Negrito" candy.

The Village Voice reports that Judge Clarence Thomas has the same kind of collection. And he IS a Negro.

Speaking of The Village Voice, the music editor asks me to review THE WARPED TOUR for them. Free tickets. Great chance! I love RANCID and NO FX and am even happier that you don't. But I have to turn them down. I'm not even in New York.

Thursday: I'm in Massachusetts for the "Founding Convention of The Atlantic Anarchist Circle" in "the working-class radical town of Worcester." I heard that Emma Goldman lived there— and some of those famous Italians too!

Even though I'm not an anarchist, I still want to go. I've never been to a "founding convention" before. The only anarchist conventions I've been to have been disguised excuses for punk rockers to get together and drink themselves into a stupor. Not needing an excuse to drink myself into a stupor, I look forward to a change. I imagine this convention will have very serious people with thick black beards and unshakable voices.

I want to hear rousing speeches, calls to action, visions of glory. I want to be among people whose only awareness of a punk rock/anarchy connection is "Didn't a band called the Sex Guns or something have a song about anarchy around twenty years ago?"

It'll be a festival of old people. Dentured men and woman, whistling whenever they make an "s" sound, talking about "the revolution right around the corner. "Anarchy's time has come!" It'll be like a live museum. Inspiring!

In preparation, I have pages of email about the finer points of the meeting to come. They include an extended discussion of the theoretical relationship between quantum mechanics' "Chaos Theory" and anarcho-socialism. While the discussion itself is not a thrill a minute, there are comments from all over the world, especially Sydney, Australia. In fact, the Sydney group has a large presence here, signing it's sheaf of position papers "Sydney."

I arrive a day early to visit a bunch of Beloit College pals in Cambridge. They were all soldiers in what we called "The Acid Army."

If I'm going to see old anarchists, why not see old friends. I get even more of a chance to check the eyebags, count the gray hairs, the kids, the remnants of the great drug orgies of the 70s, the reports on who died and who works for the government.

Kathy makes dinner: pasta with salad. Mike G and his wife bring chicken and chocolate cake. Kathy's hubby brings Grolsch, a case of it. I scam on a half-hearted offer to "chip in." They've known me for almost thirty years. What do they expect?

It's a great dinner with old pals, lots of beer and stories that bore the shit out of the two non-Beloiters at the table.

Mike G. asks me what I'm doing now. I pull out a copy of the ROIR GG Allin CD.

"Ass-fuckin', butt-suckin', cunt-licking masturbation," I explain. "I produced this."

I also explain that I'm in Massachusetts for an anarchist convention.

Mike shakes his head. "Somethings don't change." he says with a smile.

"And what's up with you?" I ask him.

"Me?" he says. "I'm in charge of the local organization to fight alcohol and drug abuse in the schools."

"Somethings DO change," I say.

Friday: I write this column on my battered laptop in a less battered coffee-house in Cambridge. I'm nursing a hang-over headache and beer-bowels. My asshole is rubbed raw with those particular kind of painful

shits that follow massive injestions of either beer or jalapenos.

I pop a vitamin C, hoping to stave off a cold. Next week, I'm going to England with that girl from Wisconsin and I don't want to be sick.

Inside the cafe, white people (students?) wait on other white people, serving them coffee, bagels and something horrible, dry and filled with salt and spinach. On the walls hang photographs of Negroes. After typing for awhile, I leave to get my rental car.

"Hey!" Hearing a voice behind me, I turn to see a big very ordinary-looking guy just reaching early middle-age.

"Are you Mykel Board?" he asks.

I check him for suspicious bulges.

"Er... yes," I say.

"I saw your ARTLESS t-shirt," he continues "and figured you'd be the only person to wear one."

"Thanks," I say.

"I really liked your stuff," he goes on. "I used to read your column first. Of course, I haven't read MRR in years. You still writing for them?"

"Yeah," I say, "more than fifteen years. What are you doing?"

"Me?" he answers, "I'm running for congress. Here..." He hands me a campaign leaflet and takes off.

Having been thrown out of my overnight quarters in the 8AM rush to work of my fellow Beloiters, I arrive in the "working-class, radical" town of Worcester 5 hours early. I head for THE SPACE where the meeting will be held. I expect an old union hall, with wooden chairs set up in nice neat rows. Gray-bearded organizers will hand out leaflets, discussing syndicalism and anarchism in post-scarcity times. Instead, it's a punk club! Oy, for this I have to go to Worcester?

The club is empty except for this guy with a nosering who tells me "everybody has gone to fireworks." I expect this is colorful local dialect for "gone to hell." It is not.

Fireworks is the local anarchist bookstore. And "everybody," is a girl with a British accent, on a motorcycle, and another girl with red hair and coveralls. Behind the desk at the place is an attractive girl, also in coveralls, hiked up to expose very hairy legs. She's playing a banjo. (I shit you not.)

"What have I got myself into?" I wonder as the gas pains build up in my large intestine. "Are these the gentle anarchists? Are they gonna folksing the revolution?"

A few other serious-looking student types come in to browse the pamphlets. I doze on the bookstore couch. My rumbling bowels make sleep less than peaceful. I've got no place to stay for the night. The "cheap hotels" listed in the anarchist guide cost around $100.

Through fogged vision, I see the door open and an ancient couple walk in. The woman, gray-haired, thin and stooped walks with a wooden cane. Her bare legs are blotched red and blue, with varicose veins having varicose veins. She nearly falls as she takes the ministep into the store. The man is shorter than me, with a gray fringe of hair and a nose an inch longer than my erect penis.

"Hello there young people" he says pronouncing the word like *pepple*. "It's nice to see you here. We're from the old guard."

"The very old guard," says the woman smiling— and gaining a dozen points in my book.

Anyway, THOSE are the people I came for. Maybe he doesn't have the beard, but he's an original.

"Hello," I say, taking his hand. "I'm Mykel."

"Hello Mykel," he says, "I'm Sydney."

So much for the Australian connection.

****

Before long, we decide to head over to THE SPACE, where we'll have the actual meeting. It's an old warehouse, with a reading/hangout room in the back and a stage in the front. It looks like every punk club you've been in except that the mensroom has a note: *Please Don't Tag The Freshly Painted Walls.*

Ah, here are folks who really don't have the punk thing down yet. Just what do they think you do with freshly painted walls anyway?

In any case, the meeting begins. A man in his late fifties introduces a man in his late sixties. Bearded (as are about a third of the participants— mostly men), he has the look of an intellectual. He is.

Ages range from 16 to late seventies (Sydney). Everyone is white (or Jewish). There is one guy with kinky hair and a kinkier beard. He has light skin, but I bet he would probably claim Negritude. He wouldn't make it into my collection. I can tell you that.

Another guy looks like a cop. Green banlon shirt, halting speech, he's even got a mustache. Walks around with his arms folded, not saying anything to anyone.

In the discussion, he drops big names like Bakunin or Kropotkin. "As Proudhon would've said..." Proudhon, of course, has nothing to do with anything. I think the cops gave him the Anarchy Short Course, and he just had some names to drop.

Sydney is a talker. Most of the old guys are. Them and the pseudo-Negro. The oldsters talk about their history and where they came from. The pseudo-Negro talks about theory— and he quotes from books.

I like the old guys. Still there. Plugging away. Manning the Xerox machines. Keeping the candle burning. Right from then until now. Maybe a touch more realistic now,

"We don't expect to see the revolution in our lifetime... at least in some of our lifetimes," says Sydney.

After lots of discussion and reminiscences, Food Not Bombs serves "dinner." It consists of macaroni and onions, mashed potatoes and onions, and something gray with the consistency of wet sand.

During dinner, to entertain the troupes, is a group from Firecracker. The music is good traditional anarchist fare: three flutists. Jezus! My stomach is already bad!

I walk outside with the smokers. There I spot Clara, not smoking, but conversing. Maybe she didn't like the music either.

Looking at my *Hello My Name Is Mykel* tag, she says, "you're Mykel Board."

I check her for suspicious bulges.

"You're one of the few who paid for this meeting in advance," she continues. "I think there were five of us. Why don't you ever come to meetings in New York?"

I hummmm and hawwww, not wanting to spill the beans that I'm not an anarchist, but only here for the adventure of being at the founding convention of *something*.

"Where are you staying?" I ask, changing the subject.

"Oh, we're staying in a nearby hotel." she says. "It's beautiful. An actual suite, with a bedroom, a livingroom, and a bathroom. Really nice."

"You got a couch?" I ask, not exactly straining my subtlety muscle.

"You need a place to stay?" she asks. "It's okay with me, but I have to ask Sydney."

Then she walks away.

After dinner, the meeting continues with everyone smelling like onions.

During an hour and a half of gradually decreasing audience, those present work on an "anarchist agenda." Here's the plan, they say. This is what anarchists have to do. Just a simple achievable agenda. Among their modest goals:

1. Find ways to transform bureaucracies.
2. Undermine the market system.
3. Build alternative institutions.
4. Destroy the concept of property.

and the most important of all:

5. Create more anarchists.

Discussion moves to theory. The young anarchists want to "get a consensus" of how people think. Clara has different ideas. "We need more trust of individual initiative and less on seeking consensus and getting everyone to agree," she says. "Just go out and do it."

That's the best of the evening. It's not enough. There's nothing rousing. Nothing inspiring. No "Give me liberty or give me death!" Just "Give me committees!" This group wants to be "cheerleaders for anarchy." and they make committees. My God, if there are going to be cheerleaders, I want a few tits and asses.

The meeting ends and people scramble for places to sleep. Clara leans over to me, "Sydney says no." she says. I can tell that *she* would've said yes.

There are a few of us left at THE SPACE. I'm the oldest. The other oldsters have all gone to their "cheap" hotel rooms.

One of the younger girls says "I'm looking for a place to sleep. I've got to stake out my space."

She's not great looking, zits galore, but she's young and has that most important quality in a desirable mate: she's there. Right there.

"I'll stake with you," I offer.

She declines. I move to a very hard, short, and unstable bench. Next to me is the pseudo-Negro.

"Those old guys, all they do is talk about the past," he says. "I feel sorry for them. I hope I don't get like that when I get old."

"I don't know," I answer, "at least they've done something to talk about."

Late that night, some people show up from Long Island. They enter noisily. One of them is a young short guy with a barrel chest and lots of tattoos.

"What happened so far?" he asks.

Pseudo-Negro answers, "There were a bunch of old guys," he says, "all they did was

talk about the past."

Later that night come the mosquitos. They don't seek a consensus. They just go out and do it.

Breakfast tomorrow is at 8:30AM. Anarchists getting up for breakfast at 8:30???? Jezuz fuckin' Christ! Why be an anarchist if you're gonna get up before noon?

Saturday: Breakfast is prepared by Food Not Bombs: Potatoes and onions, something yellow with onions and something gray with the consistency of sand. There is no macaroni.

During the meal someone plays bad reggae (a pleonasm?) on a cassette player. Better than the flute music, but I cudda been at THE WARPED TOUR!

After breakfast comes the first meeting of the day. It's about setting up a structure for the Atlantic Anarchists and about local groups. The leader of this discussion, about 15 years younger than last night's leader, talks about various problems.

"Now about local groups," he says, "do they have any authority... whoops, I can't use that word... sorry... do they have any power to make decisions?"

Discussion continues on that and other topics like "Should we be a group or a network?"

The young girl who slept by herself last night says, "we don't really need any organization. We'll just decide to do things and do 'em." Most folks nod in agreement.

"That won't work," says Sydney. "Everyone will flake if it's too casual. We need some structure."

"Well," says the girl sitting next to me. She wears a clean t-shirt and slacks. Her long black hair is perfectly brushed. A paragon of future PTA-hood she suggests, "we could have each member group elect a representative."

Oy vey! Anarchists electing representatives! Then, there'll be a congress and a president. I wanna see the TV campaign ads for anarchist president.

"In 1993, my opponent ate meat! In 1995, he referred to an example of human swine as 'a police officer.' Are you going to vote for a man like that?"

Back at the meeting comes the announcement: "Now we get to the boring, but important, stuff."

Oh, I see, NOW it gets boring.

After another hour, there's a break for lunch. Lunch is served in the park, by Food Not Bombs. Guess what? They've got macaroni and onions, mashed potatoes and onions, and something gray with the consistency of wet sand. I've had enough.

I take off. A day early, heading back to the airport, trying to see if I can scam an earlier plane without paying a penalty fee.

Before I go, I look around the park at the anarchists, at the steadfast, the gray-haired paunchy faith-keepers. Those old guys look back on their lives and think, "we didn't win, but we tried. We fought. We had ideals and we still live by them." When they die, they die inspired.

Then, I look at the young bankers, stock brokers, insurance salesmen to be. They're the young punks, students, anarchists who work in the bookstores, who do the newspapers and zines, who sit and quote Chomsky or Bakunin. They're gonna look back and sigh. They're gonna look at their husbands and wives and Volvos and two week vacations at Club Med and wonder what it was all worth. Those hairy-legged girls will be wearing nylons. Those guys quoting Bakunin will be quoting Dow-Jones. They're going to get old and think, "What did I do with my life? When did I forget that I believed in something?" They're going to have a heart attack on the golf course, and, in their last dying moments, wish that they'd done things differently. I feel sorry for them.

ENDNOTES:

—>*Of course heroin is illegal, it's dangerous dept:* Halcion, the popular tranquilizer lists possible side affects as "agitation, hallucination, and amnesia." A woman in Utah took the drug and promptly killed her mother. It's been taken off the market in England, Finland, Norway, Canada and Germany.

Dr. Anthony Kales, professor of medicine at the University of Pennsylvania says the drug, "has such a narrow margin of safety that the only justification for keeping it on the market is to ensure the manufacturer's profitability." Talk about hitting the nail on the head!

—> *Home Office Computing Magazine* reports that a company called Middleburg Interactive will protect corporations against "the dangers of cyberspace." For only $1500 a year, they'll scour the web for nasty remarks about your company. They'll then forward the remarks to you with appropriate "response tactics." Pretty scary, huh? Interestingly enough, Middleburg itself does not seem to have a website. I wonder what they're afraid of.

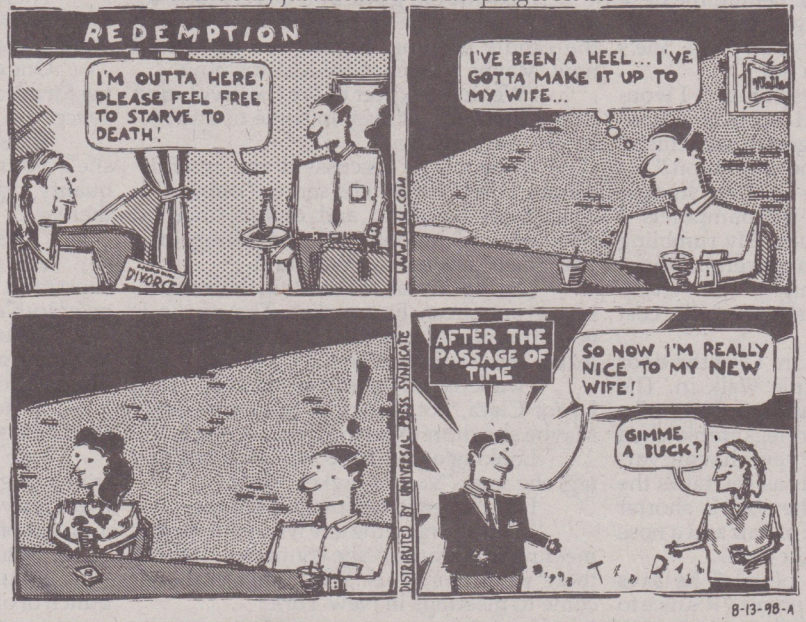
—>*You go to retard school? dept:* I did a very long interview in the midst of a full two hours of ARTLESS tunes. It was all for the Vassar radio program "Retard Riot." The interview was by phone and thus did not get me laid. But it did get a bootleg! I love bootlegs, so I'm promoting this one. It's $5 from Noah Lyon, 67 Barclay Rd. Clintondale NY 12515. You can also get tapes and other cool stuff from him. Drop him 2 stamps for a list.

—>Despite my annoyance at the anarchist meeting, I did find a good place to play. The Space in Worcester looks like a nice club. The folks are honest. They'll put you up (bring mosquito netting), and "feed" you. They are friendly enough and might even talk to me after they read this column. Book your band there by calling (508) 753-0017. Ask for Duane. Admission is $6 or $5 plus a can of food for Food Not Bombs. Bring SPAM.

—> *Even if it's boring you can still learn stuff dept:* One of the anarcho groups handed out a leaflet with the subtitle "A Call for Outrage." The rest of the leaflet wasn't as stupid.

It tells of Jon Marc Taylor, a Missouri prison inmate. Jon successfully lobbied to get the state to turn over it's prison phone call profits to an education program for prisoners. Sounds good, right?

Well, for his efforts, they locked Jon Marc in a maximum security prison and gave him extra time in jail. It's worth a note of protest. You can find out how by emailing: taylor@sulphurcanyon.com or faxing (505) 834-7013 for more info.



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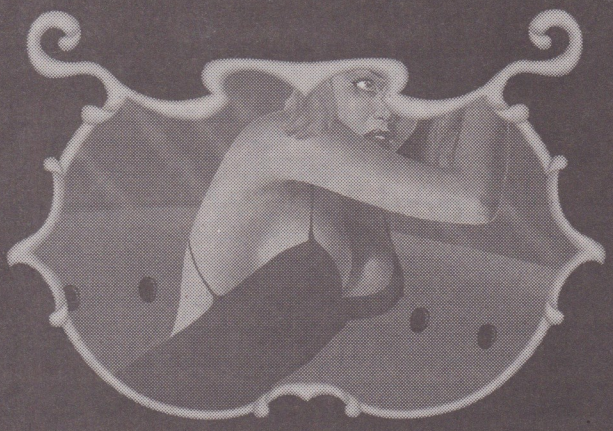

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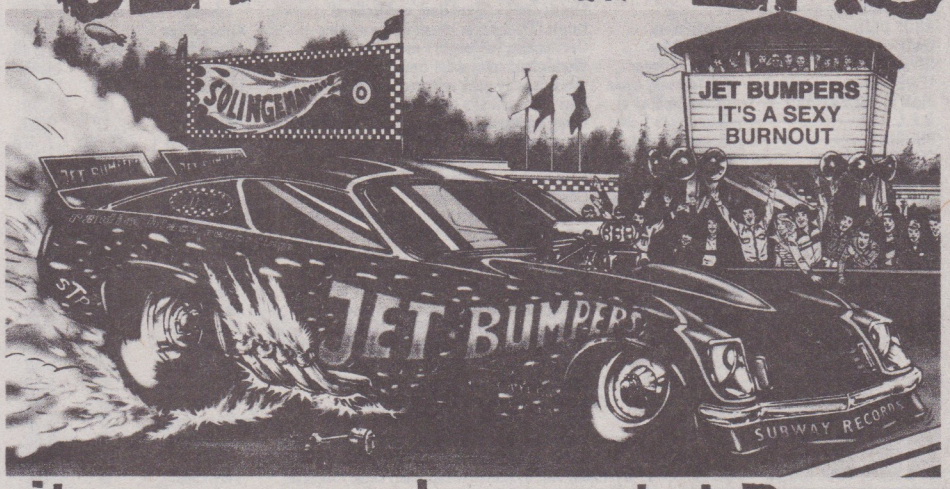

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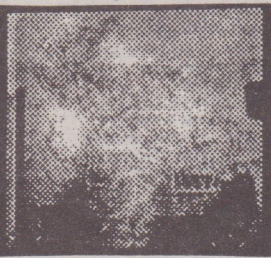

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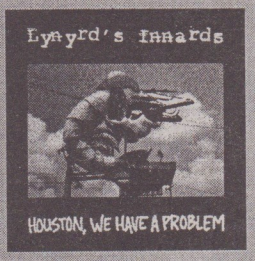

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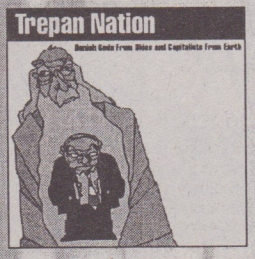

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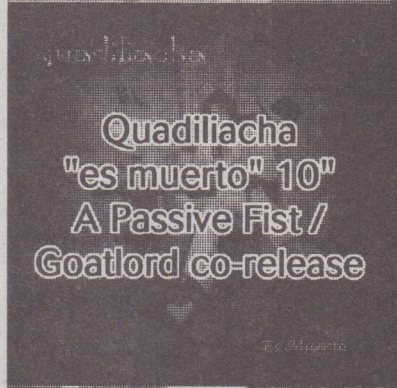

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Scene reports

This is Renae Bryant's (ALL OR NOTHING) and Blake Martinez' (THE DRIVE) from On The Rag Zine Southern California scene report. This is our attempt at covering not only our own scene, the Inland Empire, but also Orange County, Los Angeles, and what we could dig up on San Diego. This will be laid out in Book Your Own fashion. If there are people out there who feel I have left shit out, then get off your lazy asses and submit a scene report yourself. Here we go.

A lot of musicians in So. Cal. want to be rock stars; here are a list of bands who are just playing good punk rock. Touring bands should consider contacting these people to trade shows.

BANDS:: **ALL OR NOTHING:** girl fronted hard-core punk that will make you submit. (909) 881-4110, send SASE for demo. PO BOX 251 Norco, CA 91760-0251. • **BACKSIDE**: Play punk rock that's not disappointing. Isolated Records 541 N. Main St. Ste. 104-180, Corona, CA 91720-2043. • **BOX BUTCHERS**: Pop punk that rocks. PO Box 152251 San Diego, CA 92195. • **BALLGAGGER**: All girl bratty punk rock ala Babes. 11218 Peach Grove St. N. Hollywood, CA 91601-4515. • **BOBSLED**: tantalizing all girl punk that makes you shake your butt. • **BUBBY GIRL**: three piece all girl riot band, who rule (714) 642-2369. • **DYSENTERY**: fucked up hard core from the IE. • **THE DISTRAUGHT**: amazing punk band from Hemet, doing their best to corrupt the youth in that terribly conservative town. • **THE DRIVE**: girl driven punk with 3 babes and 1 scared boy, for free demo send SASE to 5535 Noble Riverside, CA 92503. • **DUCHESS DE SADE**: independent industrial, dominatrix-led band. • **ELVIS DISCIPLES**: rude, crude punk rock. 736 Sanchez St. Montebello, CA 90640 • **FOXATIONS**: 3 girls, 1 boy playing amazingly entertaining punk rock. PO Box 1134 Clairmont CA 91711-1134. • **THE GROWN-UPS**: all girl a capela fast punk. • **HAULIN' ASS**: playing some Chino punk rock closer to pop than h/c. • **HELP WANTED**: three piece hard- core from Riverside. • **LOS CINCOS**: Sympathy artists who play their own original brand of psychedelic pop punk. • **PATSY**: amazing three piece all girl punk band a la Olympia style. PO Box 480 872 Los Angeles, CA 90048. • **PIMP THIS**: Boy/girl crusty sounding hard-core band. • **PINCHE SWATOS**: screaming, bloody hard core that is being brought back to Riverside by the riverside undertow. • **OUT OF ORDER**: Ska-punk that always rocks me, which is a hard thing for a ska-punk band to do. PO Box 2297 Redondo, CA 90278. • **RIOT GUN**: Rockin' punk that just doesn't quit (714) 871-7505. • **RIZZO**: Poppy cute girl punk from Los Angeles. • **THE SCABS**: excellent new girl fronted punk band. • **SNAP-HER**: girl fronted oi old style punk band from LA (213) 960-7604. • **TILTWHEEL**: SD punk that is hard to ignore/ 2606 Old Spanish Trail Escondido, CA 92025 • **UXA** -this band has been around so long that I don't need to say anything about them, clearly doing it before most of the bands on this list discovered punk • **WHITE KAPS**: This band has earned its reputation as one of the most entertaining bands in the So. Cal. area, found on Fearless Records • **X-IT**: all girl three piece that rip it up and I can't praise enough, soon to release a full length on On the Rag Records, PO Box 1840 S. Gaffey #62 San Pedro, CA 90731.

VENUES: **The UCR Barn** (Riverside) -everything from independent to major label bands booked; run by the 98 Posse (Goldenvoice affiliated). (714)376-4500 Good luck. All ages and beer. • **Showcase Theater** (Corona) - run by Ezzat Soliman ala Spanky's Cafe- excellent venue, all ages (909)340-0988. • **Showcase Theater** (San Diego)- punk to metal to gothic to ska-(619)683-9397. • **Live Bait Cantina** - bar that does shows 18 and over(562)594-6775. • **Public Storage** - (OC) all ages punk and ska shows (714)635-6067. • **Al's Bar** - (Los Angeles) 21 & over wild shows cheap beer. • **Bullocks** - (Los Angeles) all ages punk rock old school style (562)988-0622. • **Bar Deluxe** - (Los Angeles) 21&over punk club (213)469-1991. • **The Foothill Club** - (Long Beach) 21&over punk and rockabilly (562)494-5196. • **The Garage** - (Los Angeles)21&over punk club (213)683-3447. • **Moguls** - (Los Angeles) 18 & over excellent place to see punk in action (213)465-7449. • **PCH Club** - (Huntington) all ages punk club used to be the Huntington Library (714)224-9924 • **Whiskey** - (Los Angeles) (310)652-4202

ZINES/MAGAZINES. ***Scratch*** - In between the ads you might be able to find an interview or two. 1242 Caracas Dr. Placentia, CA 92870-free. • ***Meanstreet*** - Magazine covering indie to major in the So. Cal. scene, 6481 Orangethorpe Ave, Ste 10 Buena Park, CA 90620-free. • ***Smash*** - Owner of the Showcase puts this out same as Meanstreet just different name and different look; free 12112 Severn Way Riverside, CA 92503. • ***Flipside*** - you should already be aware of this magazine, you loser. PO Box 60790 Pasadena, CA 91116. • ***On The Rag*** - After a two year hiatus we are publishing again, #6 available. PO Box 251 Norco, CA 91760-0251, (909)881-4110. • ***X-TRA*** - Monthly free zine put out by the owners of x-records, 2484 Hamner Ave Norco, CA 91760 (909)270-0999.

This was our So. Cal. scene report. Hope you found it informative and so exciting. If you have any complaints or suggestions send them to PO Box 251 Norco, CA 91760-0251.

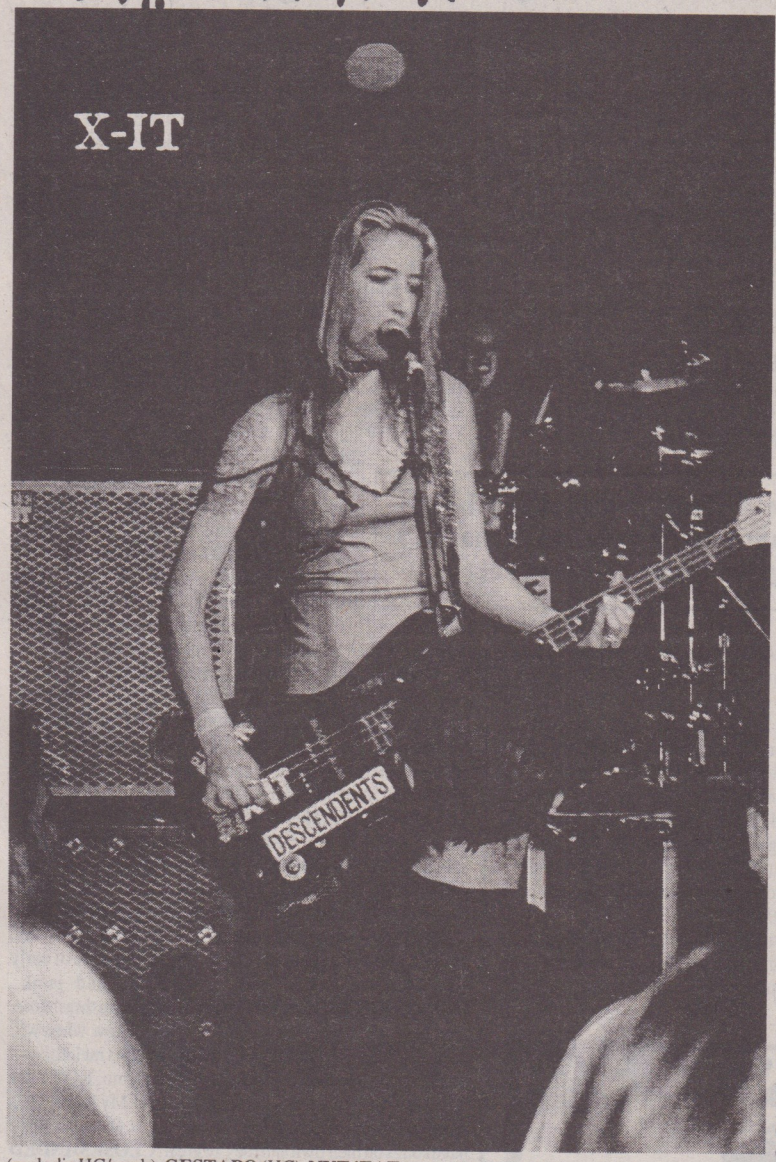
There are many great old bands and cool new bands but unfortunately, many of these bands haven't made demo recordings or other releases yet.

Hi, I'm Arian13 and I live in Bandung City, Indonesia. The world has only known about Bali Island as a tourist destination, but not about Indonesia. The hardcore/punk scene is growing up, and is alive and well down here. There are two main hardcore/punk scenes, the Bandung scene and the Jakarta scene. Other cities are more into but unfortunately, many of these bands haven't made demo recordings or other releases yet. Vinyl has been dead since the 70's so people prefer tapes. Most bands in Indonesia use English for their lyrics, but some have started to write Indonesian songs. This is the report:

BANDUNG SCENE The Bandung scene is an interesting scene. People who are into hardcore, punk, metal, and grindcore hang out together. There is rarely violence or fights about musical differences or genres. Music is really appreciated in Bandung, and so is underground music. Yes, of course there are posers too down here, who don't have a clue about what is goin' on, but it's no big deal... **FULL OF HATE** is a HC band whose members are all skaters, I mean real skaters. They have skated for life!! They play HC in a style like a cross between SICK OF IT ALL, CIV, and SHELTER. They will be releasing an album very soon. **BURGER KILL** is fast HC in the vein of RYKER'S, very brutal and promising HC from Bandung. And they are good musicians too. A debut album is on its way! **TOTAL RIOT** are Bandung punks, led by their frontman, Linggo. 80's-90's punk like TOTAL CHAOS are what CM08 means to them. **RUNTAH** plays Oi! and 80's punk.. they just kicked out their female vocalist so now they're a five piece and still crazy! Punk as fuck! **JASAD** is grindcore musically, but these guys from East Side Bandung, Ujungberung, have hardcore attitudes! **PUPPEN** have an EP out and now they're preparing to release their debut album on their own label, Tigabelas Records. This band is a more metal influenced type of hardcore... **BALCONY** and **SAVOR OF FILTH** play straightforward hardcore. If you have CARCASS and BACKFUEL mixed together, probably you'll get **SONIC TORMENT**. These guys play the dark side of hardcore... **TURTLES Jr.** is a four piece playing 80's punk rock at its best and they have a demo out, "Die My Girl". Hey, they have cool homemade t-shirts, too. **JERUJI** plays fast punk /HC with a little influence of early BLACK FLAG. They are loud, proud and punk.. **UNDERCONTROL** is heavy, they're more into thrashcore, they have recorded their songs, but I don't know when will they will release it... **SENDAL JEPIT's** stuff is melodic and powerful. Everybody's waiting for their demo. **ROTTEN TO THE CORE** have a demo "Police On My Back". It's worth buying! **GERILYAWAN** plays fast Oi/ punk, they have songs on their own and they're great! **CLOSEMINDED** is another great band, but they're having lineup problems now. They already have an album out with a touch of industrial sound. **PIECE OF CAKE** and **INSULIN COMA** play melodic punk, and these bands have a demo out. **SLUM** is garage punk, with a sound very similar to early NIRVANA. They have a very good drummer who is formerly from a defunct alternative band, THE WAVES. **DEADLY GROUND** plays fast, brutal HC. They broke up once, but now they're back and ready to terrorize y'all! **HOMICIDE** is a hardcore/rap/hip hop band a la ONYX. They're three messengers plus a killer deejay who become a dangerous unit!! **RESIST THE PAIN** is a new band which is brutal and have a good future. **THE CLOWN** is in the vein of DEAD KENNEDYS or something and they're quite insane... **ALLSTUPID** have a demo out. It's titled simply "Democrazy". Check out the Sundanese song, "Sia". **HELLBURGER** plays hardcore and they have recently released a demo "Absolutely Depressed Against Process" under an independent label, **Riotic Records**.

There are more and more new bands forming; **TIGABELAS** (HC/punk), **UNITED YOUTH** (old school HC), **BEDEBAH** (punk), **SPEAK OUT** (HC), **49PERCENT** (old school HC), **UNRULES** (new school HC), **NO COMPLAIN** (HC), **AGENT SKINS** (punk/ska), **THE JOKES** (pop punk/indie), **KEPARAT** (punk), **VOOS** (punk), **BLACK T-SHIRT** (punk), **STAY LOW**

Scene reports



(melodic HC/punk), **GESTAPO** (HC), **NUT4EAT** (groovy HC), **BLIND TO SEE** (old school HC), **SUNDA CHAOS** (punk), **THE BOLLOCKS** (Oi/punk), **NUGELOBUDUG** (crossover), **AUTHORITY** (HC), **IGNORANCE** (HC), **NOIN BULLET** (punk/ska), **TIANG LISTRIK** (rock n' roll punk), **CHAOTIC SQUAD** (punk), **ANTI KLIMAKS** (punk), **DYPTHERIA** (crudcore), **PLUM** (electronic punk), etc... Old bands are reforming too, they're back and harder than ever, such as **THE SECOND** (garage punk), **MAXIMUM DEAF IMPACT** (crustcore)...

There are no underground clubs in Bandung, so people down here usually organize an event and rent a place like the legendary **Gelora Saparua**, an old sports hall which is used to hold indoor and outdoor underground shows. Gelora Saparua is like a sacred place for the Bandung underground scene, and it's a cool place for hanging out with the crew whenever there is a show. Bandung just needs some clubs for the underground gigs... An underground show in Bandung is usually mixed with different kinds of genres, be it punk rock, hardcore, grindcore, thrash metal, death metal, and even alternative.

Traveling skaters, check out **Hobbies skateshop and skatepark**. Traveling punks, check out **Reverse Outfits** rehearsal studio and music shop (same address with 40.1.24 records), **Bandung Indah Plaza**, lantai IV (video games) at Merdeka street... Vegetarians, try gado-gado, a delicious vegetable salad with peanut sauce...

JAKARTA SCENE The Jakarta scene is quite big too, even though there are more fights between musical genres by dickheads who don't know what's going on. Bands are forming more and more, check them out.

WAITING ROOM are recording their own songs for a debut album. By the time you read this it should be released. They have fun songs to dance to and powerful HC tunes to thrash to. Just imagine the MIGHTY MIGHTY BOSSTONES' vocalist jams with MURPHY'S LAW and FUGAZI. They have two vocalists that bring a lot of energy to WR's performance. **STEP FORWARD** have a female vocalist whose voice is a cross between L7 and EARTH CRISIS (!). No, you don't want her to be your girl, ha, ha... They have a three song demo. **ENTROPY** covers BAD RELIGION and their own songs are great! I heard that they're recording a few songs to release as a single soon. **FUDGE** plays their own songs and they're punk rock! The music is good and the lyrics are funny. They're influenced by the likes of NOFX, etc...**TOILETS** are an all female band. they play hardcore in the vein of HELMET and CLUTCH... **DIRTY EDGE** is punk rock a la SOCIAL DISTORTION... **REVOLT UNDECIDED SUCKS** is an energetic band onstage... they jump a lot. **IDIOTS** play hardcore/punk rock a la EXPLOITED. **ANTISEPTIC** is a funcore punk six piece. They've been around for quite a long time. **JUN FANG GUNG FOO** plays ska-core with a female vocalist... **STRAIGHT ANSWER** is in the vein of old school HC like BOLD and YOUTH OF TODAY.

More Jakarta bands: **DEAD PITS** (HC), **INASUBS** (punk), **YOUTH AGAINST FASCISM** (HC), **SYC MINDED** (industrial), **BRAIN THE MACHINE** (thrashcore), **ZERO SIGNAL** (industrial), **TOILET SOUNDS** (garage punk), **OUT OF STEP** (HC), and **NORTH BATAVIA** (HC)...

People organize shows and rent clubs to hold 'em, like **Poster Cafe**, **Classic Rock Stage**, **Harley Davidson Cafe**, etc.. and there are many outdoor and indoor shows held at a sports hall or sports field...

OTHER SCENES:

YOGYAKARTA: **BLACK BOOTS** (punk) and **BANDOSO** (grindcore).

BALI: **SUPERMAN IS DEAD** (punk) have a demo out, "Casa 15" In the vein of NOFX and Oi punk.

40.1.24 Records have released an underground compilation in a CD format (sorry guys, remember that vinyl is dead in Indonesia). The title of the compilation is "Masaindahbangetsekalipisan" (weird, eh?). It'll include a song each from FULL OF HATE, BURGERKILL, PAPI, DEADLY GROUND, SENDAL JEPIT, ROTTEN TO THE CORE, NUT4EAT, WAITING ROOM, PUPPEN, TURTLES JR., PLUM, THIRD PARTIES, CHERRY BOMBSHELL, CEREAL FEVER, and BALCONY. Check it out. Order it for $15 (world).

Riotic Records Just released their second tape, a compilation of 17 punk rock bands from Bandung. The title is "Bandung's Burning Vol 1". with the bands RUNTAH, KEPARAT, AGENT SKINS, SUNDA CHAOS, JERUJI, TIANG LISTRIK, VOOS, GERILYAWAN, TOTAL RIOT, ANTIKLIMAKS, THE CLOWN, SENDAL JEPIT, BLACK T-SHIRT, THE BOLLOCKS, CHAOTIC SQUAD, TURTLES JR., and ROTTEN TO THE CORE. Order it for $5 (world).

Speaking of vinyl, there is a compilation 7" EP released by **Tien An Men 89 Records,** which includes 9 Bandung HC and punk bands. The title is "Injak Balik! A Bandung HC/punk Compilation" in an edition of 500 copies. Inlak Balik means kickback or something like that. Contact: Tian An Men 89 Records, c/o Luk Haas, 28 Rue de Soultz, 67100 Strasbourg, France.

Brainwashed fanzine is about underground music and bands, but there is a more metal, grindcore thing going on than HC or punk. You will find interviews, reviews, reports, and photos in there... all in Indonesian. If you are interested please send US $3 (world) for one issue. Issue #4 is already out. This is the address: Brainwashed Zine, Jl. Skip #20, Pisangan Baru - Jatinegara, Jakarta Timur 11310, Indonesia.

Me and a couple of friends will be running a new zine about hardcore and punk rock. We don't have a name yet and we need more information from your scene, band, or anything. You can send in your scene report, cassette, CD, photo, articles, or opinion. Bands which already have demos/records, send us samples and we'll write about you in the zine and review your stuff. This zine will be written in Indonesian and English. Send all information to my address below.

ADDRESSES:

PUPPEN, FULL OF HATE: P.O. Box 7728, Bandung 40122, Jawa Barat, Indonesia. • **PIECE OF CAKE**: c/o Angga, Jl. BKR - Pasirluyu Selatan No. 122, Bandung 40254, Jawa Barat, Indonesia. • **HOMICIDE**: c/o Adolf (Lepe), Jl. Cisitu Indah No. 5, Bandung 40135, Jawa Barat, Indonesia. • **BURGER KILL**: c/o Kimong, Palapa Studio, Jl. Ujungberung 118, Bandung Timur 40612, Jawa Barat, Indonesia. • **TOTAL RIOT, JASAD**: c/o Kelly, Palapa Studio, Jl. Ujungberung 118, Bandung Timur 40612, Jawa Barat, Indonesia. • **SONIC TORMENT**: c/o Dinan, Jl. Riung Karya Juang I No. 12, Kompleks Riung Bandung, Bandung 40295, Jawa Barat, Indonesia. **RUNTAH**: c/o Pam, JL Gagak I No. 250, Bandung 40123, Jawa Barat, Indonesia. • **JERUJI**: c/o Dadan Ketu, Jl. Jumbo Jet I No. 11, Bandung 40534, Jawa Barat, Indonesia. • **KEPARAT**: c/o Toro, Jl. Kopo Sayati, Kompleks Batuwangi No. 25/2, Bandung 40227, Jawa Barat, Indonesia. • **TURTLES** Jr.: c/o Tiar, Jl. Setiabudi No. 356, Bandung 40143, Jawa Barat, Indonesia. • **CLOSEMINDED**: P.O. Box 1711, Bandung 40017, Jawa Barat, Indonesia. • **SAVOR OF FILTH**: Jl. Sanggar Kencana VIII/20, Bandung, Jawa Barat, Indonesia. • **BALCONY**: Jl. Melong Cijerah No. II/21, Bandung 40213, Jawa Barat, Indonesia. • **ALL STUPID**: c/o Iwenk, Kompleks Margahayu Raya, Jl. Saturnus Timur ll No. 4, Buah Batu, Bandung 40286, Jawa Barat Indonesia. • **GERILYAWAN**: c/o Robby, Jl. Kompleks Kopo Permai, Blok 5CD/72, Bandung, Indonesia. • **STEP FORWARD**: c/o Andre, Jl. Saung Gintung #42A /Blok E 12, Jakarta Selatan 15416, Indonesia. • **WAITING ROOM, ENTROPY**- c/o Lukman, Jl. Kayu Manis 10 # 34 C, Jakarta 13110, Indonesia. • **BLACK BOOTS**: c/o Arya, Jl. Tegal Kenongo 47, RW 08 RT 02 Bugisan, Yogyakarta, Indonesia or Jl. Sosrowijayan Wetan GT I/ 77, Yogyakarta, Indonesia. • **NUT4EAT**: JL. Terusan Katamso 148 B, Bandung, Jawa Barat, Indonesia. • 40.1.24 Records/Reverse Outfits: Jl. Sukasenang III/4, Bandung 40124, Jawa Barat, Indonesia. • Riotic Records: Jl. Riung Purna II/16, Bandung 40295, Jawa Barat, Indonesia. • Hobbies Skateshop: Jl. Tera, Bandung, Jawa Barat, Indonesia • Bandung Indah Plaza (B.I.P.): Jl.

Merdeka, Bandung, Jawa Barat, Indonesia.

If you want to contact me and want to know more about the scene down here write to me to the address below. Tape traders are welcomed, but write first. No rip offs!! My address: ARIAN13, Jl. Kanayakan A-3 Dago, Bandung 40135, Jawa Barat, Indonesia. Until then, take care and write. See you.

The last scene report I wrote for MRR started with me saying how happy I was that I survived another show with no injuries. No such luck this time. I made it through almost every band that played, stage dived a couple of times, lotsa slamming, thinking this is great. Then, halfway through the last band's set, I get knocked down and land right on my elbow. Then I get stepped on. I'm in real fucking pain, but I'm also so drunk I pay no attention until hours later that night when the total agony started. So, off to the emergency room for some painkillers and a sling. Punk rock.

Anyway, the PEI(Prince Edward Island) scene gets another healthy review. Besides the monthly shows at the **Arts Guild,** there was another little show at the now defunct **Edgeline Cafe** which deserves mention as it was the first time I saw **DRESSED TO KILL** play, a new ska band. The only ska band on PEI. Seven members, including three really pretty girls (yeah, I know...but they're pretty!), the drummer from WATCHMAKER, and the guys from the also now defunct band DON'T COUNT ON US.

Despite somewhat lame sound equipment, the band was great! Tight as hell horn lines, frantic singing by ol' Simon, and an overall impressive show. **RATBAG HEROES** was the band that played before them. None of the members looked to be over 15, but they rocked! They reminded me of old D.C. bands and are totally promising. I wish I had been that cool when I was 15.

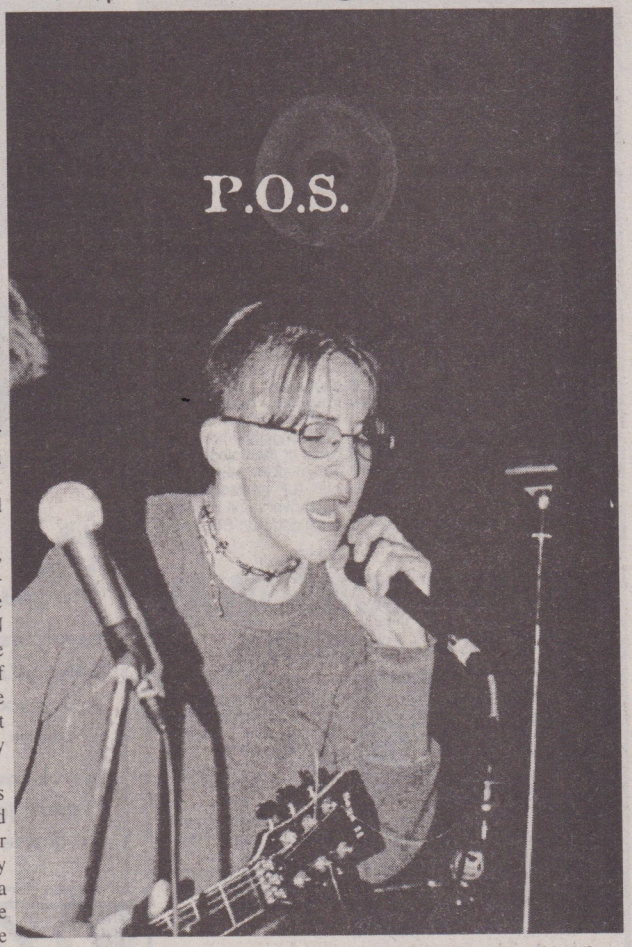
Okay, what else is a goin' on? Oh yeah, the **Arts Guild** shows. In November, **INITIAL DISTRUST** and **ANARCHIST BASTARDS** from Moncton, New Brunswick played a show with our local heroes, **P.O.S., OBSOLETE,** and **WATCHMAKER.** We all missed **THE BROWNIES** at that show. They broke up when their drummer, Chris, moved to British Columbia. Another Island band bites the dust, but Randy, Charlottetown's oldest punk and ex-BROWNIES singer, keeps up his momentum with his other project **HIDEOUS PROGENY.** Besides an impressive and entertaining demo tape, Randy also produced a personal little zine and plans to use next issues as an open forum for articles and opinions submitted by whoever wants to contribute, and of course, chip in photocopying money.

Back to the cracked elbow show, it took place on December 6 at the **Guild**. The promoter, Tyler, had the usual problems of scamming guitar amps and a decent drum kit, but things fell into place well enough. This show was a benefit for the Upper Room food bank here in Charlottetown, and around $450 was raised. **DRESSED TO KILL** played again and hopefully will be a consistent attraction at upcoming shows. More first time acts appeared at this show as well; **MASTER DISGRACE** consists of former OBSOLETE members and those rambunctious punks, PISSED OFF SLOBS. Drummer Kenny gets out from behind his kit and handles the, um, vocals. High fucking energy grindcore stuff. Kent Ebullition would be proud of his influence on these lads.

I swear, from my perspective, Charlottetown bands change and trade members like crazy. **PULL MOTER** was made up of two parts of old DON'T COUNT ON US guys, one part ex-SUPERCAR and one free agent. I liked their set, they were sort of like a Fat band that didn't want to sound like a Fat band, but apparently, they don't want to play together ever again. Damn finicky musicians.

Now, **WATCHMAKER** has been a PEI fixture for a number of years and they are just getting better each time. Their singer, Billy, is like a combination of Buddy Holly and Sideshow Bob. They have a classic' 80's sound, (which is neat because I doubt any of them were around in the 80's.) When they did their covers of "California Uber Alles" and "Terminal Preppy", every fucking person there was slamming. Not to sound, you know, emo-ish, but what a great feeling of community that is.

Even **P.O.S.** have had some member changes. They are now a one guitar band and singer Pissed Off Lionel now shares vocal duties with the frenzied female hollering of Shante. I'm pretty sure that show was her debut and it was rad. I tip my hat. They also played at the sadly now closed Cafe Ole in Halifax with **DISABUSE** and from what I heard, went over really well. Just last night, I listened to their new demo and it fucking rules! Their tempo has doubled but the sound is still clear. Someone get Nick Fitt writing to these guys! Looking forward to the finished tape. Lionel and Shante are also working on a comp tape to raise awareness of food banks in all cities.



Their version went something like this: "I got something to say/I'm not singing that song today/Doesn't matter much to me/cause blah, blah, blah". Great guys. They finally put together a tape of their stuff, as the 7"s are out of print. It's called "Tight As A Five Dollar Whore", and uh, I don't know, but I think it's tighter. Get it. Just before the end of their set is when I went down in the pit, so that's a good place to end this report.

When in Charlottetown, be sure to visit **Baba's Lounge.** Lotsa reading material, friendly crowd, and the clincher: the best falafel and fries I've ever had...only $5. Also, head down the street to **Back Alley Discs,** the only record store in Charlottetown worth a damn. A good selection of punk CDs, lotsa tapes and you never know what you'll come across in all the records, but it's fun to flip through them. The owner, Chas, is a stand-up guy and a musical genius. Back Alley is real proof of the integrity of independent businesses.

Just before I check out, I want to say sorry to Derek from *SoapNSpikes* fanzine in Burlington. I haven't written back to you cause I lost your letter. Please write again. Hello to Frank at Crash & Burn in Atlanta, my pal George Tabb, Vital Music in NY and all my friends who constantly leave good old Prince Edward Island. You'll be back.

ADDRESSES:

Bands write to: Tyler Jorgensen 24B Chestnut Street, Charlottetown, PEI C1A-1Z6. • For P.O.S. information or Food Bank comp. contributions: Lionel Stanely PO Box 812, Cornwall, PEI C0A-1H0. • Hideous Progeny or zine contributions: Randy McKenna 110 Dorchester Street, Charlottetown, PEI C1A-1C9. • Bad Luck #13 c/o NIM Records, PO Box 1676 Moncton, New Brunswick, E1C-9X5. • Or write me at: Dan MacCormac 12 Selkirk Crescent, Charlottetown, PEI C1A-3R6.

Moncton's drunk punks **BAD LUCK #13** ended the show and as usual, were just great. An argument was going on about just how many PEI shows they have played, and no one remembers. Their sound is like 77-ish, fast, and their singer, The Man Of Bat, is crazy frantic on stage. When not trading insults with the crowd, he has the mic down his biker shorts. Their set included covers of "Pretty Vacant", GANG GREEN's "Alcohol", and after some cajoling, the boys agreed to do "Last Caress".

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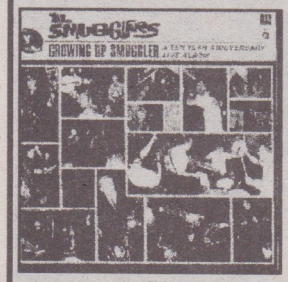

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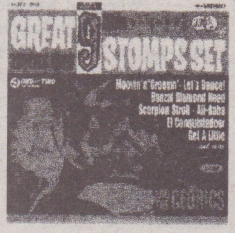

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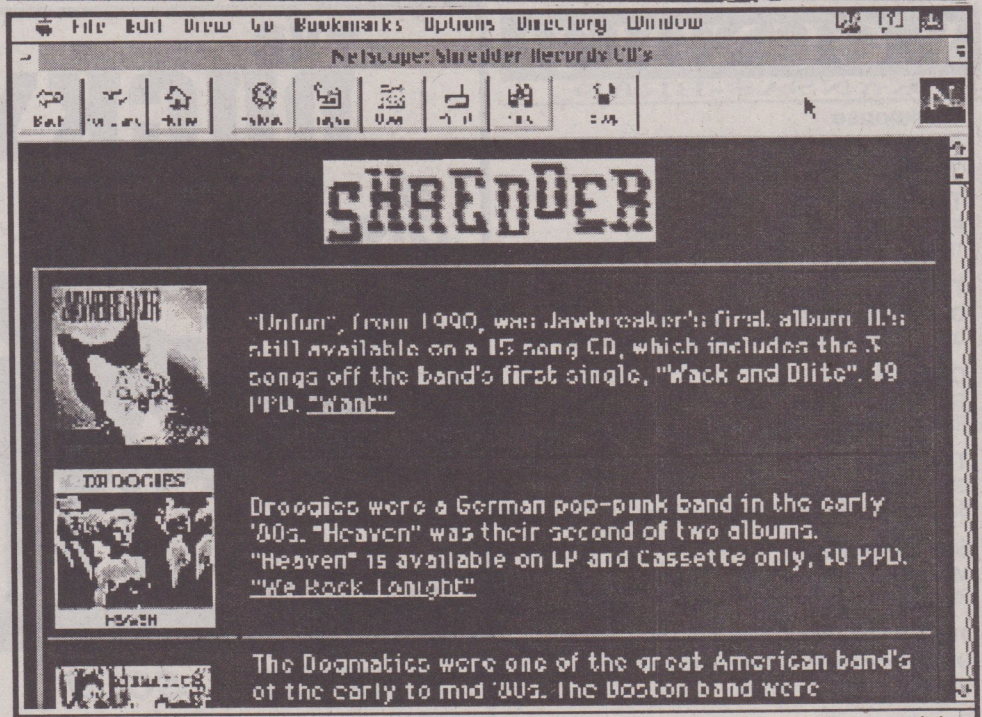

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MAXIMUMROCKNROLL NEWS

MENSTRUATION IN WESTERN CULTURE

BY

MAGGIE MACDONALD

Throughout the history of patriarchal society menstruation has been a dirty word. Women are taught to feel ashamed of the very natural and beautiful cycle which makes them women in the first place. Many societies revere the menstruating woman, but western culture, the roots of which lie in the bible, considers it an embarrassment. Corporations like Tambrands and Kotex profit from this embarrassment by perpetuating the shameful attitudes and emphasizing the need for discretion attainable only through their products.

Throughout the ages the oppression of women has been a source of power for religious orders, just as today it is a source of power for large corporations. The papacy and Tambrands both know that the most effective way to oppress people is through shame. In the chapter of the bible that deals with cleanliness women's lessons are loud and clear.

CONTINUED ON PAGE FIVE

BUSTED ON BASTILLE DAY, FOOD NOT BOMBS ACTIVISTS ARRESTED

On Bastille Day, July 14 1998, 28 FNB (Food Not Bombs) and homeless activists were arrested in San Francisco's United Nations Plaza during a non-violent, direct-action demonstration that sought to reclaim public space and parks which are increasingly being made inaccessible to homeless people. The protest was primarily organized by FNB-San Francisco and was also supported and attended by people from approximately 20 other FNB groups, as well as representatives of various other social justice organizations such as ACT-UP - San Francisco (Aids Coalition To Unleash Power), The Coalition on Homelessness, FIAN (FoodFirst Information and Action Network), IWW (Industrial Workers of the World) and SFLR (San Francisco Liberation Radio). The direct-action protest was the climatic culmination of the FNB Western Regional Gathering of July 10th to the 14th, which was held in San Francisco. The FNB Western Regional Gathering was attended by over 70 FNB members from 20 different FNB groups in the USA and Canada.

Speakers from FNB groups in Chicago and the California communities of Riverside, San Jose, San Francisco and Whittier addressed the approximately 150 by-standers and demonstrators that had assembled in the United Nations Plaza for the noon-time event. FNB served a free vegetarian meal to the public while the speakers explained how Corporate sponsored " Business Improvement Districts ", gentrification, urban "renewal" projects and government directed police actions and law enforcement campaigns against homeless people's public sleeping, camping and begging, are becoming a war against the poor and homeless. A speaker from FIAN also explained how the elimination of the USA's Federal Welfare programs, being done under the disguise of " Welfare Reform ", was not only intensifying the war on the poor, but was also a clear violation of international human rights treaties such as the United Nations' UDHR (Universal Declaration of Humna Rights) and the ICESCR (International Convenant on Economic, Social and Cultural Rights). FNB is presently working with FIAN on an Economic Human Rights Campaign to persuade the US Senate to ratify the ICESCR. The start of the Economic Human Rights Campaign has been timed to coincided with this years' 50th anniversary of the signing of the UDHR. The speaker from SFLR discussed how the US Federal government's continuing prosecution and persecution of unlicensed, micro-powered, pirate radio stations is censoring independent and alternative journalists.

The closing speakers then addressed the most physically immediate and visible issue of the San Francisco City Government's systematic privatization of public spaces and redesigning of public parks to make them inaccessable and inhospitable to homeless people. Almost a year earlier, San Francisco DPW (Department of Public Works) workers had placed metal barricades along the periphery of all of the small parks and grassy embankments in the United Nations Plaza. The barricades were placed under the initial pretext of protecting newly planted grass and trees, but have since been left in place to deny homeless people easy access to the park. Similar DPW programs of " park renovation " have occurred in San Francisco's Golden Gate Park and in Union Square. DPW workers have fenced-off large portions of parks that were the homeless peoples' homes and have reconstructed park benches so that it is impossible to recline or sleep on them. The final speakers urged the people present at the demonstration to take action to reclaim public space, and within a few minutes, energetic groups of activists quickly proceeded to dismantle the DPW fencing along the grassy embankment at the United Nations Plaza BART subway station entrance. Demonstrators then walked onto the grass to play, picnic, sing and chat political slogans. About a dozen exuberant demonstrators crossed over to the other side of the United Nations Plaza and proceeded to liberate another fenced-off grassy area. At this point, there was a massive and violent police response to what was a peaceful, direct-action, civil-disobedience demonstration.

CONTINUED ON PAGE 3

BEYOND AND BACK

GM WORKER FIGHT FOR FUTURE

As we go to press nearly all General Motors auto plants in North America are shuttered, as strikes at two parts plants in Flint, Michigan, have left GM's 29 North American assembly plants without essential parts. Although only 9,300 workers are on strike, more than 150,000 workers have been affected by the dispute.GM is estimated to be losing $60 million a day, but the company continues to insist that workers at the two plants give the company a free hand to eliminate their jobs, increase their workloads, and otherwise destroy union conditions. GM had $13.6 billion in the bank when the strikes began, and GM's stock price has climbed as the company closed plant after plant.

GM made $6.7 billion in profits last year, and gave CEO Jack Smith a 26 percent pay hike (to $4.3 million). But the company insists that its profits are too low and its workers too well paid. Even though GM has trimmed 212,000 jobs over the last dozen years, it hopes to unleash even more carnage in the coming years. Two internal memos leaked to the press revealed plans to double the number of vehicles assembled in Mexico over the next four years and to shut down the Lordstown, Ohio, assembly plant, which employs 6,300 workers.

The present dispute began when 3,400 workers at the Flint Metal Fabricating stamping plant walked out June 5. UAW Local 659 voted to strike last January over health and-safety issues, but UAW officials authorised the action only after GM reshipped dies used to form vehicle parts to another facility.

Workers agreed to concessions several years ago in exchange for promises to invest $300 million in the stamping plant, but instead GM is seeking to cut 2,500 jobs at the plant. "In 1995, we gave them everything they wanted," said 12-year GM worker Jeff Barat. "And they didn't know how to manage it."

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maximumrnr@mindspring.com ATTN: Jay Unidos, or mail articles directly to my mailbox @ 1442A Walnut St. #419 Berkeley CA 94709

US NAVY BASE REFUSES CITIZENS' INSPECTION TEAM

Groton, Connecticut—Ten people were arrested while attempting to conduct a nonviolent citizens' weapons inspection at the US Navy Sub Base here, issuing a call for nuclear disarmament and an end to economic sanctions on Iraq, on Hiroshima Day, the eighth anniversary of sanctions. They were charged with criminal trespass and ordered to appear before a federal magistrate at a later date.

The Citizens Weapons Inspection Team, organized by the Fellowship of Reconciliation, contacted Base Commander Robert Nestleroad in advance and informed him of their intentions to investigate if there were weapons of mass destruction present on the base. On August 3rd, they surveyed the base from an aerial overview and confirmed the location of three rows of seven bunkers suspected of containing nuclear weapons. The US Navy Sub Base in Groton homeports Seawolf and other attack submarines that are capable of firing nuclear-armed cruise missiles and deployed ships to the Persian Gulf during the last crisis over inspection teams in Iraq.

Seventy-five people from New York and New England gathered at the base entrance to pray, sing, and hear speeches calling for disarmament and de-linking the economic sanctions on Iraq from its weapons inspections. Then, the inspection team approached the guard booth, and were met by a base representative who deferred them to the Public Affairs office. The inspection team informed the base that citizens have a right and a duty under the Nuremberg Principles to oppose war crimes that may be carried out in their name. They warned that the base was out of compliance with international law, particularly the advisory opinion of the International Court of Justice in July 1996, which ruled that the threat or use of nuclear weapons was generally illegal, and affirmed the obligation of the nuclear states under the Nonproliferation Treaty to conclude negotiations leading to nuclear disarmament.

When the conversation with base officials stalled, the team attempted to carry out their inspection without the Navy's assistance. The inspectors slowly walked with linked hands toward the line of soldiers blocking their way, who gracefully backpedaled several hundred feet, before stopping and pulling the inspectors off the road to arrest them.

AUGUST 5, 1998

Brian Burch, from Toronto Action for Social Change, was singled out earlier today at a protest held in front of the offices of Arthur Andersen and Andersen Consulting at 79 Wellington Street West. This protest was from 8:00 a.m. to 5:00 p.m. on August 5th. For refusing to leave the broad concrete area in front of the office building, he was dragged down a flight of stairs and given a summons for trespassing.

Shortly afterwards Brian Burch was in handcuffs and in the back of a police car, charged with 'Obstruct a Peace Officer'. It is being alleged that he lied about his birth date when arrested at the Reclaim the Streets festival in Toronto. This is seen as pure harassment as Brian has never failed to identify himself when arrested at a demonstration, viewing the courtroom as another venue to express dissent. He had even mentioned the arrest at the Reclaim the Streets festival to the officers from 52 Division who issued the trespass summons.

Brian was brought to 52 Division where he was formally charged, then given an order banning him from 52 Division. Brian is already banned from going within 14 Division as a result of the charge of 'Unlawful Assembly' levied against him at the Toronto Reclaim the Streets Festival.

Brian is to return to court at 9:00 a.m. on Wednesday, September 2nd at 9:00 a.m.. The 'Obstruct Peace Officer' charge can be either a summary offense (up to 6 months in jail and a fine of $2,000) or indictable (up to 2 years in prison). Donations for legal expenses for Reclaim the Streets can be sent to Jill Copeland in Trust, 11 Prince Arthur Avenue, Toronto, Ontario M5R 1B2 or Robert Kellerman in Trust, 500 University Avenue, Suite 800, Toronto, Ontario M5G 1V7 or to Toronto Action for Social Change, P.O. Box 73620, 509 St. Clair Ave. West, Toronto, Ontario M6C 1C0.

GILMAN STREET PROJECT NEEDS YOUR ZINES

If you are currently publishing a zine or planning to in the future, then you might want to consider selling that zine at the Gilman in Berkeley. Lauren "La Word" is in the process of collecting zines from around the world to sell in the club's store. She hopes that this exchange of ideas and beliefs from the many punk scenes on this planet will- in a small way- contribute to building a stronger international community. **Send samples and or contributions to: Lauren, PO BOX 444, Orinda CA 94563.**

BUSTED ON BASTILLE DAY CONT'D

A total of 40 police vans and cars drove into and surrounded the UN Plaza area. Approximately 70 to 80 San Francisco City Police and US Federal Police, many of them in riot gear, arrived to arrest the demonstrators. At least one helicopter, which appeared to be a police aircraft, flew over the UN Plaza area during the demonstration. The police threatened many of the peaceful protesters and swung their battons at them. One police officer with a batton struck a disabled, wheelchair-bound activist and quickly swung again, but missed and hit a barricade with such force that it shattered the batton into at least two pieces. The police arrested all of the protesters that sat on the grass and even violently pulled an activist out of a tree. Several demonstrators suffered cuts and bruises from the brutal police action. One woman had her neck twisted by the police during her arrest, and FNB-San Francisco activist Jeff Larson was sat upon by at least four police officers and repeatedly subjected to numerous twists of his wrists, arms and legs. Jeff was subjected to " pain compliance holds " even when he was completely cooperating with the arresting police officers.

A total of 28 FNB and homeless activists were taken into police custody within 90 minutes of the arrival of the police. Even before all of the arrests were completed, DPW workers were brought in to reposition the DPW barricades and secure all of the grassy areas in UN Plaza. The protesters were charged with failure to leave the scene of a riot and with resisting a police officer. Most of the protesters were released within 9 hours of their arrest and are scheduled to appear in San Francisco Municipal Court on 31 August 1998.

FOR ADDITIONAL INFORMATION ABOUT FNB - SAN FRANCISCO:

FOOD NOT BOMBS - SAN FRANCISCO

P.O. BOX 40485

SAN FRANCISCO, CALIFORNIA 94140

USA

PHONE: +1-650-985-7087

E-MAIL: < SFFNB@IWW.ORG

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MRR NEWS

PUNKS AND POLITICS IN THE PARK

Free punk shows in the park are a staple of the summertime. They're also a pain in the ass. In addition to all the problems of a regular show, outdoor shows usually require cooperation from the local government, which is usually not thrilled about the prospect of live, loud music pulsing through their streets.

So imagine a scenario where the government not only liked the idea, but agreed to help pay for it AND sent the mayor. Completely unthinkable? Not in Taipei, Taiwan, where Mayor Chen Shui-bian is in a tight reelection campaign. In order to cater to the youth vote, the Taipei Cultural Foundation and the Northern Taiwan College Rock Coalition, set up a two-day festival featuring over 20 of the city's underground bands. Located in the popular Ta-An Forest Park, the free event drew not only those already familiar with the music, but introduced it to those wandering around the park. Families, children, senior citizens, and music fans all sat on the grass and enjoyed the bands. The highlight of the event was definitely Mayor Chen's attendance. He arrived just in time for the performances of Cthonic, a death metal band, and Clipper, a local punk band who opened their set with the song, "Bu Keyi" (Not allowed!), a diatribe against mindless obedience. While Mayor Chen may have managed to win some votes out of the event, Taipei's underground music scene clearly got the better end of the deal.

-Report Filed By Pang Kexin

MRR

PIRATE PUNKS GENERATE ACTION!

For another take on these outdoor, in the park punk shows, you might want to check out Mark "Icki" Murrmann's column in MRR issue 183. In that column he writes about, amongst other things, some of the free shows that have been taking place in San Francisco this summer. Some of these shows, like the "Pirate Punk Picnics", have been powered by portable generators. This allows for mobility, and presents a d.i.y. alternative to the city's recent attacks on punk venues. San Francisco's "Pirate Punks" have also put on shows with the East Bay's "Geekfest" crew, including a recent three day fest of music and free camping.

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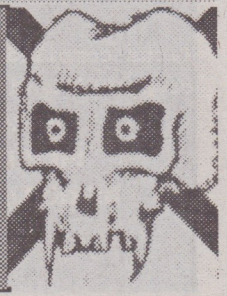

10 THINGS YOU SHOULD KNOW ABOUT PRISONS IN THE U.S.

1. THERE ARE OVER 1.6 MILLION PEOPLE IN US PRISONS AND JAILS TODAY.
2. A 1992 FIGURE FOR THE US IMPRISONMENT RATE WAS 332 PER 100,000 PEOPLE. IN RECENT YEARS, THE US HAS HAD THE HIGHEST INCARCERATION RATE IN THE WORLD AND CALIFORNIA ALONE NOW HAS THE HIGHEST INCARCERATION RATE AT MORE THAN 626 PER 100, 000.
3. ONE OF 3 AFRICAN AMERICAN MEN IN THE US WILL GO TO PRISON IN THEIR LIFETIMES. THIS FIGURE DOES NOT INCLUDE JAIL, PAROLE, OR PROBATION.
4. WOMEN ARE THE FASTEST GROWING SECTOR OF THE PRISON POPULATION.
5. THE US CURRENTLY CAGES MORE PEOPLE OF COLOR PER CAPITA THAN ANY OTHER NATION.
6. IT COSTS MORE TO SEND A PERSON TO PRISON FOR A YEAR THAN TO HARVARD UNIVERSITY FOR A YEAR.
7. THE PRISON SYSTEM IS NOT FILLED WITH VIOLENT AND DANGEROUS PEOPLE; THE MAJORITY OF PEOPLE ARE BEING SENT TO PRISON FOR DRUG CHARGES AND ACTS WHICH INVOLVE NO VIOLENCE WHATSOEVER.
8. PRIVATE CORPORATIONS SUCH AS EDDIE BAUER AND LEXUS CARS EMPLOY PRISON SLAVE LABOR. PRISONERS ARE FORBIDDEN BY LAW TO UNIONIZE OR STRIKE; THEY ARE NOT PROTECTED BY MINIMUM WAGE LAWS FOR THE FAIR LABOR STANDARDS ACT; AND THEY CANNOT VOICE COMPLAINTS OR EVEN REFUSE TO WORK WITHOUT RECEIVING SEVERE RETALIATION.
9. CONDITIONS IN US PRISONS HAVE BEEN REPEATEDLY CONDEMNED BY GROUPS SUCH AS AMNESTY INTERNATIONAL AND HUMAN RIGHTS WATCH FOR VIOLATING THE UNITED NATIONS STANDARD MINIMUM RULES FOR THE TREATMENT OF PRISONERS.
10. HEALTHCARE FOR PRISONERS IS PRACTICALLY NONEXISTANT. IT IS COMMON PRACTICE FOR PRISONERS TO BE OUTRIGHT DENIED MEDICAL EXAMINATIONS AND TREATMENTS.

Contrary to what the government and mass media lead one to believe, sources such as the Uniform Crime Report and the Sourcebook of Criminal Justice Statistics (BIS 1995) confirm that there has been no increase in the crime rate. Yet the imprisonment rate has more than tripled and expenses for criminal "justice" have increased six-fold.

Facts compiled by the Prison Activist Resource Center in cooperation with Oberlin Action Against Prisons

PARC
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THE KIDS WILL HAVE THEIR SAY: SOLIDARITY WITH SOUTH AMERICA

In the last several years, a substantial political DIY punk scene has developed in many South and Central American countries. There are many bands and zines as well as political activities, much the same as what is happening in Europe or the US. However, most people aren't aware of what is going on in these places. Admittedly, the largest problem is overcoming the language barrier. There's a lot of communciation and networking in South America but not much to non-Spanish speaking countries. Profane Existence tries to overcome this by reporting as much as possible about events taking place and we always need more direct contributions to the zine from people in these countries (The same goes for MRR). It's hard not to notice that most of the focus in the world-wide scene revolves around American or English bands. This is partially due to their possibilities of getting hold of resources to make records, zines,etc.To develop our scene into a truly international one, we have to keep in mind that there are people out there with things to say who don't have the money to let their voices be heard. Because of the economic situation, recording any kind of material becomes a large problem. To at least help out in this sphere, we are making an effort to collect money to buy recorders to be sent to South America. This will hopefully help in giving the DIY punk scene a more international focus and enable bands from these countries to record their material and make it available to the rest of the world. The aim of this project is to raise money for the purchase of several 4-Track Recorders, to be sent to South America. At this point, the first 3 recorders are to go to Brazil, Bolivia and Mexico. They will be given to responsible, dedicated DIY projetcs and/or people to ensure that everbody in the DIY scene will be able to use them.

The Profane Existence Network supports this project. Please get in touch if you have some money to donate and want to show your solidarity with other punks who aren't as financial well off as many punks in the inappropriately called First World. The money will be passed on to Martin, singer of Los Crudos , the original instigator of this idea. He will make sure that the recorders will reach their destinations. We will publish the amount of money raised by this benefit and where the recorders have gone as soon as everything is done. The deadline for donations is October 1st 1998! Please get in touch with these people if you want to make donations:

Germany: Y@hoo, PLK 046949 C, 12043 Berlin, Germany Continental Europe: Existence, Po Box 159, A-1150 Vienna, Austria Scandinavia: Jukka Karihtala, PL 21, 90501 Oulu, Finland UK: Active, BM Active, London WC1N 3XX, UK US: Profane Existence, Po Box 8722, Minneapolis, MN 55408, USA

CALENDAR

-September 25-27, Small Press Expo, Bethesda Maryland.Contact:Chris Oarr, PO BOX 5874, Takoma Park, MD 20913.
- September 25-27, Critical Resistance strategy session: "Beyond the Prison Industrial Complex." UC Berkeley campus, info:510-643-2094.

Got Something to Say!? Contribute To MRR At Maximumrnr@mindspring.com ATTN: Jay Unidos

Stop your bloodclot crying and fight the system!

MENSTRUATION, CONTINUED FROM PAGE ONE

The woman who loses blood, because her monthly time has come round, must remain a whole week apart; whoever touches her is unclean till sundown, and all she lies upon or sits upon during this time of separation, becomes defiled thereby. The man who touches her bed, must wash his garments, and bathe, and hold himself...You must teach the sons of Israel to be on their guard against uncleanliness; or they may be punished with death. (Leviticus: 15, 19-32.)

Ignorance is another tool of oppression. In the 1900's as society became medicalized, women's health care was taken out her own hands and placed in the hands of licensed doctors, none of whom were women. Because doctors were all male, the male body was considerd the norm. Natural functions of the woman's body were regarded as disease because they deviated from the functions of the male body (Mitchinson, 1988). Menstruating women were referred to as "unwell" or "indisposed" and were advised not to carry on with everyday activities, for they might damage their delicate childbearing organs. Many girls were kept in the dark about their fate, unable to identify the source of the mysterious blood that appeared:

When a girl finds the suspicious spots on her clothing, she believes she is a victim of a diarrhea or a fatal hemorrhage or some shameful disease. According to a study reported in 1896 by Havelock Ellis, among 125 pupils in an American high school, 36 knew absolutely nothing on the subject at the time of their first menses, 39 had some vague knowledge; more than half, that is, were in ignorance of the matter.

When their mothers or sisters revealed to them the secrets of the woman's body their embarrassment only increased, thanks to the extreme discretion of the lesson:

...one night when undressing, I thought I must be ill, but said nothing in the hope that it would be gone in the morning...Four weeks later it happened again, more excessively...My mother came into my room to explain things...I began to hope foolishly that it would not happen again. A month later I had to yield to the evidence... Thenceforth there was in my memory a "before". The rest of my life would be an "after" (Simone de Beauvoir, 1952)

Unfortunately, these girls were forced into shame by society, one by one. Lara Owen, M.P.W., said "There was a sense of pride about bleeding that I felt strongly with my first period, but in the absence of any external support, the feeling of pleasure dwindled away." Owen speaks also of a friend's experience; "A friend of mine that was jewish told me that when she had her first period her mother slapped her on the face. Reeling with shock, she said, "Why did you do that?". Her mother replied, " I don't know, it was done to me by my mother. It's tradition..."

Though it may be hard to believe, there are cultures in existence where menstruation is a positive experience for women. In western culture women do not often menstruate with pride. Our ancestors would frown upon our attitudes:

The abundance of female related symbols in excavations of ancient sites in Europe and the Near East strongly suggest that these cultures were matrifocal, and revered the goddesses and processes of the female body. Ritual practices were connected to the monthly bleeding of women, and menstrual blood itself was highly valued as possesing magical power. The word ritual comes from rtu, Sanskrit for menses. In the days before sacrifice of living beings, it was menstrual blood which was offered in ceremonies. Menstrual blood was sacred to the Celts, the ancient Egyptians, the Maorists, the early Taoists, the Tantrists and the Gnostics (Simone de Beauvoir)

Tampax, Always, and Playtex are manufactured materials advertised as comfortable and natural, but they are a product of an enviromentally destructive industry. Many women cannot imagine using a napkin that doesn't come in a plastic wrapper, or recycling pads and tampons. Industrially produced products are considered to be sanitary and healthy although they are not. The natural fibres and cotton rags of the past are far superior to the plastic and rayon of today:

Women around the world have fashioned their own version of tampons through the centuries. Ancient Egyptian women created tampons from papyrus, while in Rome wool was used; in Japan, paper; and in parts of Africa, rolls of grass... Developments and modifications in the composition of tampons in the last 60 years may not have been in the best interest of the consumer (Suzie Hewson, History and Development of Feminine Hygiene Protection..)

The prototype of today's commercial tampon was developed by a Denver, Colorado doctor in 1936. It was composed of 100% cotton. Today pads and tampons are made from synthetic materials produced from, and containing hazzardous chemicals. In order to obtain the pure white colour that is considered sanitary by western standards, rayon pads and tampons are chlorine bleached, the bleaching process creates harmful organochlorines, furans and dioxins.

Endometriosis was once considered a rare ailment, but now over 5 million US women suffer from this debilitating disease. In an independently funded study, a group of scientists performed tests on monkeys to see if there was a link between dioxin and female reproductive disorders. When a very small dose was administered to the monkeys the effects were obvious; they all died immediately. When Tampax was criticized for marketing tampons containing dioxin, Bruce Garren, spokesperson for Tambrands Inc., was quoted as saying "There [are] no significant dioxin levels in our product." Unfortunately, no amount of dioxin is insignificant; an amount of dioxin the size of a fist is toxic enough to kill everyone on earth. Considering the fact that the average woman will use 11, 000 pads or tampons in her lifetime it is safe to assume that there is a great risk.

Many women are unaware of alternative sanitary products. Because much of the 2.5 billion dollar industry is occupied by well established corporations that perpetuate negative attitudes towards menstruation, women are often reluctant to try recyclable products, and female-friendly companies are unable to survive financially. Willhelmina Nolan recently created her own line of napkins to offer women:

As for marketing tampons, I have always been aware of the disgust with my body that I am made to feel when reading advertisements for "discreet sanitary protection" and "feminine hygiene products." Women have suffered these traditional kinds of values long enough! So, I researched traditional and new ways of thinking about menstruation; we use them to market terra femme tampons and to initiate a positive view of the female fertility cycle. For instance, we call our tampons "menstrual health care products" instead of "sanitary products," thereby respecting the dignity of this health-giving, natural and neccesary bodily function.

Throughout the twentieth century, a great deal of attention has centered on women's attempts to regain control of their bodies and manage their lives through acquiring effective birth control techniques. probably the greatest advance in this search was the development of the birth control pill in the sixties, even though the pill was dangerous when it was first sold. In spite of all the negative press, corporations continue to manufacture and market potentially harmful chemicals for women to ingest. The same pattern characterizes the breast implant controversy; in spite of overwhelming testimony by recipients, the implants are defended and advocated. With regard to tampons, except for a brief alarm in 1980 when 38 women died of toxic shock syndrome that was medically attributed to tampon use, there is little attention given in the mainstream press to this problem. The taboo against publicizing this "women's issue" is very firm, even though it is more pressing than the need for birth control. After all, people can abstain from having sex, but no woman can abstain from menstruating.

FOR MORE INFO AND SOURCE MATERIAL, PLEASE WRITE: MAGGIE MACDONALD, 320 YORK ST., CORNWALL, ON K6J 323, CANADA

EMAIL: VITAMINM@CNWL.IGS.NET

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ATTN: JAY UNIDOS. DO IT SCUM!

WHATS THE SCOOP ?

by Paul and Jax

What can be done to break the monotany and staleness of the late '90s underground punk rock scene?

This month's "What's The Scoop?" done at the outdoors 4th of July punk picnic in San Francisco.

Lisa, San Francisco
I think this is a good start. Find places to play with generators. You know, people's apartments...I think if you keep moving things around, things will just happen spontaneously.

Matt, San Francisco
Inviting nazi skins back into the scene, I think that'll do it.

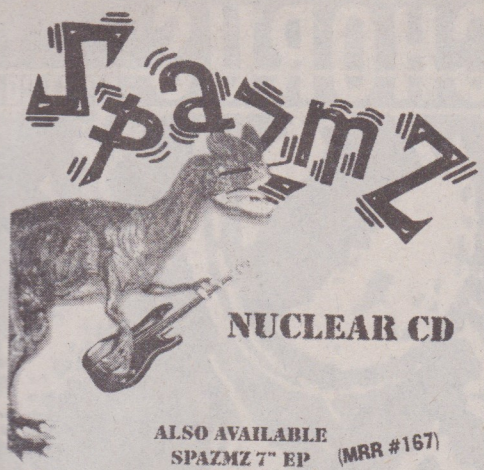
Alexis, San Francisco
This is kinda the answer. There's not really any place left to go. All of the all ages places are run by dickheads, and we're pretty much pushed outside. There are some exceptions where you can still set up shows but it doesn't happen that much. DIY, the way it's supposed to be. They can't really stop this, ya know?

Aesop, San Francisco - Miami, originally
Uh, cross dressing! Cross dressing is definitely the way to go...and fistfucking. Inhalants! Glue huffing! Glue huffing is a big part of it.

Jill, Fruitvale
Get a generator and have a big punk rock show.

Sarah, Orange County
Sneak into corporate offices downtown and have punk rock shows.

Max, San Francisco
I would say better music. You really wanna know? Yes or no? Because this is a complicated answer and could take a little bit of time...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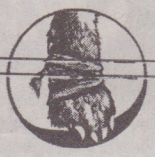

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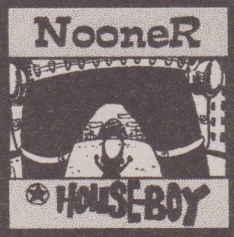

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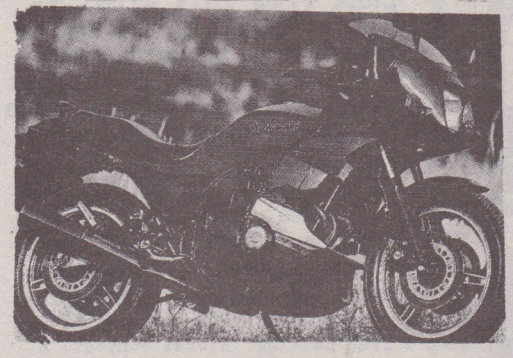

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MRR: Name, Rank, and Serial Number Please.

Name : Pat Kim

Rank : Guitar/Vocals

Serial #: #% & $#@@

MRR: Exactly how long have you guys been around?

PK: We started in the summer of 1987. That was not a good time for punk music.

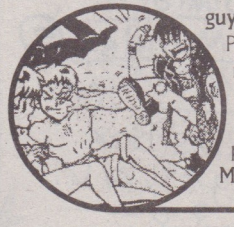
MRR: What keeps you all together and motivated?

PK: Well, I just love the music and I don't want to have to go back to my day job!

MRR: What brought (the new guy) into the band?

PK: Well, Josh joined about a year ago. We got him from another band called The Proms. He was still in high school when he joined. He was the only guy who seemed capable of pulling off the task for miles! He was young and hungry. We needed someone like that in the band.

MRR: Didn't you do a mini-tour a couple of years ago with one of the guys from the Hard Ons?



PK: Yeah, we had Ray Ahn sit in on bass with us for a short mid-west tour and he also played on the 'Pleasant Dreams' Ramones cover album. We had planned this before we found Josh.

MRR: You're just about ready to start your first major tour, aren't you?

PK: Yes! We leave the day after tomorrow!

MRR: Where are you going on this thing?

PK: We are going all across the USA! Throughout the Midwest, down the west coast, through the south, and back up the east coast.

MRR: Are you touring with a specific band, or did you book the tour as a solo?

PK: We are actually touring with Marky Ramone & the Intruders and FYP.

MRR: What took you so long to get the road fever?

PK: Well, the fact that we had day jobs really hampered our ability to tour. Our plans were to save up enough money to buy a van and pay our rent while we're gone so that we could tour. We knew that our first tour was not going to be a money-maker, so that we had to be prepared to take a loss. The only way we could afford to do this was by saving up money for a few years from our day jobs.

MRR: You're all kind of geeky, like have had real jobs, what happens to them while you're out on the road?

PK: Well, we quit our jobs recently, but it's really easy to find another when we get back. I happen to be a computer programmer by trade, so I've never had difficulty finding work.

MRR: Several years ago, I described your music as Ramones' like, with a double dose

of surf. If I recall correctly, someone in the band didn't agree, so how do you describe your music?

PK: Well, I would say that you are correct, but there are also many other elements of our music. In addition to surf music and the Ramones, we incorporate a lot of late 50's/early 60's top 40 stuff like The Angels, the Shirelles, The Hollies, the early Beatles, the Ronnettes, Gerry and the Pacemakers, and Herman's Hermits, to name a few, into our own music. I would say it's a blend of all of these. When someone who is not familiar with our sound asks me to describe it, I tell them that it's oldies music with distortion.

MRR: Since your music is largely about girls and what not, I'm wondering whether there is any underlying philosophies with the band. If so, what are they?

PK: Actually, there isn't much to it. I'm not out to do abstract art or anything. What you see is what you get. If a song is about a girl, that's what it's about. There's no underlying message there. Sometimes my songs tell stories. They're pretty self-explanatory. I'm not much into writing about politics or serious things. Thematically, we try to stick to classic oldies themes because that's our motif, you know, girls, cars, surfin, school, and whatnot. I write songs for fun. I'm not out to prove anything or support a cause. I'm an entertainer, not a preacher. I'm not a vegetarian and I'm not straight-edge, and I couldn't care less how other people live their lives as long as they stay out of my hair.

MRR: You've been around punk for a number of years now, what do you think about punk in the current time continuum?

PK: Well, I find it amusing to run into these people that used to be really nice to me when they we're younger and now think they're too cool to even talk to me because they're 'moved on' to crustier music and that pop is not cool anymore. I know that these people won't be into punk in 5 years. I've seen people come and go from the scene and will continue to see people come and go. I think that for a lot of people, punk is just a phase in normal suburban life, just like being a hippie was in the late 60's/early 70's. Then people move on to something else or become settled and a part of mainstream society. It's something that they can tell their kids that they we're so that they can say they were wild when they were young. For me, punk was never a phase. I've lived the lifestyle for over half of my life and I always will.

MRR: Do you think that the current state of more mainstream punk helps or hurts the scene?

PK: Well, I think that it makes it possible for bands like us to reach a wider audience, which definitely helps. However, at the same time, it brings a lot of assholes in the scene too. If you have 100 new people turned on to punk, the laws of statistics dictate that 10 of them will be very intelligent nice people, another 10 will be self-righteous firebrands, 10 of them will be complete assholes and the rest of them will be an assortment of "regular" guy/gals. Remember, there's a rotten bunch in every crop.

MRR: You guys are from Cleveland, which has in the eyes of moneyed people taken a turn for the better. When you guys look at the city, what do you see?

PK: Well, I think that the Rock and Roll Hall of Fame is a bunch of total bullshit. It's nothing but corporate rock. However, I think that Cleveland overall, has a great punk scene because it's such a fertile breeding ground for suburban discontent.

MRR: From the vantage of an outsider, there doesn't seem to be much going on punk music wise in Cleveland. I can think of only two groups, Whatever and you. So is there something the rest of us are missing in terms of Cleveland punk?

PK: Well, the problem is, that nobody has the motivation to put out records. The thing that Whatever and the Beatnik Termites have done that countless other bands haven't is worked our asses off from our day jobs to put out our own records. A lot of bands just don't have the dedication to stick with it long enough or to actually sacrifice their social lives for their music. I see a lot of musically promising bands, but most of them just aren't serious enough to put out their own records or are just in it for the social aspects. Some of them are so delusional to think that they're going to get signed off a demo. Who are they kidding? It takes hard work and good music to make a dent nationally. You can't have one without the other.

MRR: Although you haven't been out on the road a great deal, I was wondering if there have been any unknown bands that you've seen and enjoyed a lot?

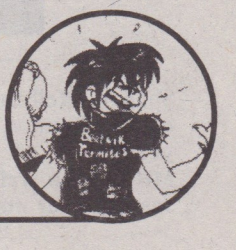
PK: Well, I tend to get a lot of tapes in the mail at the Insubordination P.O. Box, and some of them are really good. There's this band from Canada called Poseur that totally kicks ass. Also, there's a band from Medina, OH called the Hitchcock, which are really good. Our bassist, Josh, was in a band called the Proms, who are on Mutant Pop. They're really good too.

MRR: I think I've run out of my allocated time and space for this thing, so anything you want to share with the faceless readers?

PK: Come and see us on tour! Our tour dates are posted on http://home.att.net/ beatnik-termites.

MRR: Thanks!

PK: Thank you! - Pat Kim



WIMPY DICKS

A town

I am sitting here with Jason Webb, Jesse Dudney, and Shawm of the band Wimpy Dicks, which claims the central coast of California as home. The band has been around 17 years and have had few lineup changes during that time. Though their sound has changed some, they keep to the raw aggressive roots of punk, with their humor to clean up the rough edges. Interview by Brooke Harringer. Photos by Teri Peterson

MRR: When did the Wimpy Dicks get started?

Shawm: Back in 1980/81.

MRR: Where did the name come from?

Shawm: The band back then was four Cal Poly San Luis Obispo students, I was singing for Group Sex at the time, but I hung out with members of the band Wimpy Dicks. Wimpy Dicks was not their original name, they would change it every week: Anal Butt Lust, Sorority Yeast, Jackoff Latern, Wimpy Dicks... The name changes were dependent on what kind of party they were playing. This was back when you were not worried about having a cool name and logo and makeing money off of it with refrigerator magnets. Anyway, Wimpy Dicks stuck, it is either slang we coined for a shy bladder or the name of a English guy Kirk (original guitarist) met. People get fairly hostile about the name. Kirk Sampson liked to think of it as non-violent name in violent times...what was the question-again...that's this weeks version...

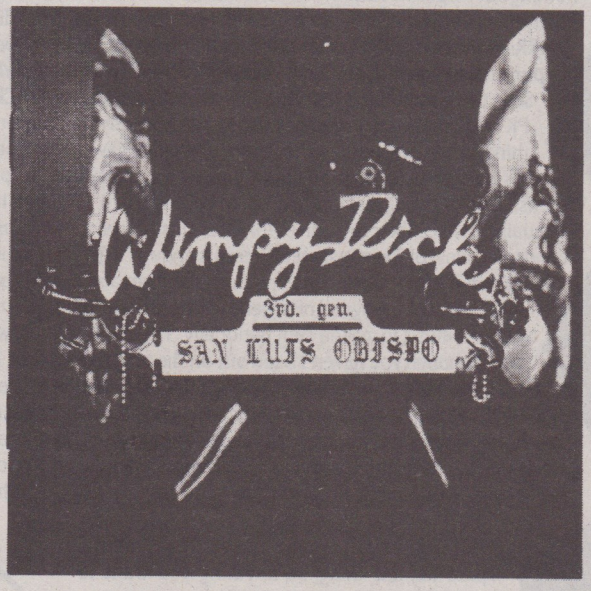
MRR: Can you name all the people who played in the band?

Shawm: Yes, but some are not worth mentioning. Kirk Sampson the original and longtime guitarist died before a show a couple of years ago. Charlie Brownell is down in Texas playing with Agony Column. Eric Tsuda of Capitol Punishment fame, is still in town, so is Jimmy Rios...shall I go on?

MRR: How long have you been in this band and what instrument do you play?

Jason: 5 years, and drums I think.

Jesse: 3 3/4 years, I play guitar and scream from the bottom of my balls.



Shawm: Well that explains where that sound is coming from. I play bass and recite lyrics, 16 years.

MRR: Who writes the songs?

Jesse: Either me or Shawm start on an idea and pass it around the room... dudesky,bra, cool...

Jason: And after they get done with it, I put drums to it, or try to.

Jesse: It's like group sex with our clothes on.

Shawm: Everyone plays a part in the writing. Usually Jason is the one that dials it in. The direction of the song is really influenced by his beats.

MRR: How do you write a Wimpy Dicks song?

Jesse: That's stupid!

Shawm: The same way we write a ZZ Top song, next question.

MRR: Sorry...ah, now that there are 2 singers, do you find any problems when it comes to trading off lyrics and singing?

Jason: I don't have any, I don't sing.

Jesse: No, I just steal all the songs to make Shawm mad. He really hates me.

Shawm: Yes Jesse has gotten a little big for his britches this last year. He needs to review the Wimpy Dicks manual, especially section 1.2: it's not about the individual IT'S ABOUT THE BAND!

MRR: You have a Wimpy Dick manual?

Shawm: Of course, no you cannot see it. There is a blood initiation...But the 2 singer approach has given the band a new edge.

MRR: Do you get along as a band?

Jesse: Well when we are in the middle of songs, we tend to spurt out pro fanities to each other until we turn red. But when we take a break and meditate for a minute and have a big group hug, and then we love each other again.

Jason: Most of the time we get along fine. But in the past we have had problems with members on drugs.

Jesse: We are moody people.

Shawm: This band lineup is the best ever. In the past certain members would make band life miserable with drugs and alcohol. I would just show up for practice and gigs... get in, get out. But the three of us work together really well. But when I start yelling at Jason and Jesse, I get their names all back asswards, and it turns into some mantra to pro-skater Jason Jesse.

MRR: Do you guys skate?

Jason and Jesse: Yes.

Shawm: Rolling hard on wheels of steel. You should see Jason ollie, he can get some air. We use to have song called " Skateboards Suck!". But we had to change our viewpoint when we did a soundtrack for a skate video.

MRR: Which one?

Jason: Streetskating with Rob & Natas.

MRR: How do you get along outside the band?

Jesse: When I get a furlough from the state hospital me and Jason spend a lot of time together. They have been there for me in whatever problems I have in my life, and I'm there for them; it's like a family. Shawm is-scared of us.

Jason: Yea, Shawm refuses to hang out with us. But me and Jesse hang out a lot and we get along pretty good.

MRR: So Shawm how come you don't hang with these guys?

Shawm: I would, but these guys follow what I call the prison lifestyle, sitting inside during the daytime, smoking cigarettes and watching TV. I like to be outside hunting, fishing, kayaking, playing lawn darts...you know doing things that don't interest me...actually they scare me, I hate them.

MRR: There seems to be quite age gap between the three of you, how old are you?

Jason: 24

Jesse: 22

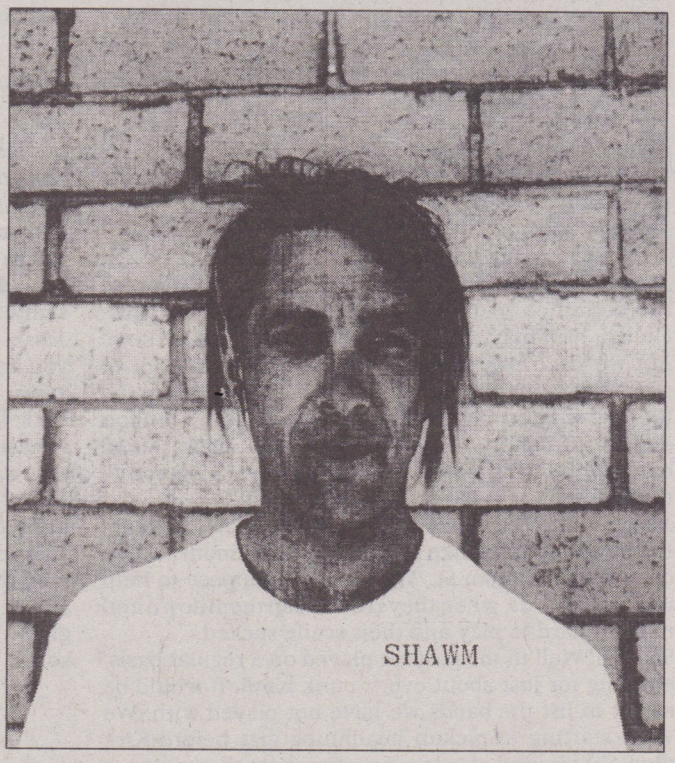
Shawm: Ancient, old enough to be their dad.

Jesse: We wuv you daddy.

Shawm: Piss off you little brats.

MRR: Do you find this age gap to cause

problems since Shawm is from the baby boomer generation and you guys are from the X-generation cliche' ?
Jason: No not really, Shawm acts like a kid so its never really bothered me.
Jesse: I don't know, he doesn't look at us like kids and we don't look at him like grandpa. But he has seen things we have not, and we've seen things he hasn't. He has more patience and does not get pissed off as much as we do.
MRR: Shawm any problems with the age differance?
Shawm: Can I rant & rave for a minute?
MRR: Sure.
Shawm: Generally speaking, I have observed the current genenation of younger folks seem to suffer from a large dose of complacency combined with a gimme gimme , I want a free ride, I don't have to do anything, I don't care about your property and I don't need to listen to you, attitude...but what can you expect when members of our society rather video someone drowning, then jump in and save their ass, all in the name of a fat check from Bob Saget on America's Funniest Home Videos...But I try to find the good in everyone, I will show you respect if you show me the same. I respect Jason and Jesse and their young perspective gives the band the edge it needs...to answer your question, no the age differance does not matter.
MRR: Any comments on what Shawm said?
Jesse: Go to hell Shawm.
Shawm: Sure if Jason drives.
MRR: How would you describe your sound?
Jason: Loud, out of tune half the time, noisy, but hey we are tight and tight is best.
Jesse: K.C. and the Sunshine band on crack hanging out with Flipper in rehab. It's really not describable, loud, fast, slow, soft. Everything but normal and generic.
Shawm: We have always done our own thing. We tend to stay in the same pattern. But as long as the songs have speed with some crazy change up; I am happy.
MRR: What do you write your songs about?
Jason: This and that, if I ever write lyrics, I will be able to answer this.
Jesse: Everyday life we see, or pain I feel from my past. The words are not meant to put you in a good mood and love our society...Shawm has a good way of putting funny lyrics to serious issue, but he never makes the issue a joke.
Shawm: Things I see when I am out and about, things that reflect life. Problems that Jason and Jesse are having. I read a lot of newspapers, so I pick-up a lot of information from around the world. Basically I am trying to point out things I think are wrong and need to be changed.
MRR: What message if any, would you like to send to your audience?
Jesse: Wear earplugs, think for yourself, get off your ass and stop wasting your time crying about things that only you can fix.
Shawm: Exactly.
Jason: Do your own thing, and don't listen to punk music to follow a fad.
Shawm: Get neutered, my name ain't bra and NO, I don't have a qaurter.
MRR: How has the music and lyrics evolved through out time in your band? Shawm: The music and lyrics have really matured since the beggining, songs would be really half-assed, now they go the distance and have a definite groove.
Jason: Shawm used to sing about doing dope and now he sings against them. But he never did them.
Shawm: Dope makes you stupid and I hate stupid people.
Jesse: Well the old stuff was a lot more traditional punk and now, it's a lot sloppier and the words are more serious. I think the band has always been real flexible on trying new stuff.
MRR: What are your individual influences band wise?
Jason: Well I grew up with Led Zepplin and Black Sabbath, but later on there were bands Like Sex Pistols, D.I. and a lot of old school punk. But I don't get into most of the new school shit.
Jesse: Everything, almost everything, probaly nothing, parts of everything, but most of nothing. Everything from Black Flag to Black River, Flipper to Patsy Cline, F.Y.P. to Subhumans, take your pick. But no Garth Brooks. But I LOVE HOOTIE, they rock. Spice girls are cool too. I wish they could die in a plane crash like John Denver. CONFUSED!
Shawm: I stopped listening to music a few years ago, everything was starting to sound recycled. But I used to sit around listening to Cirkle Jerks, Scratch Acid, Germs, Cramps, Really Red, Birthday Party...
Jason: Birthday Party?
Shawm: Kids these days! Thinking they invented the wheel...listened to a lot of funk when out cruzing...
MRR: Cruzing?
Shawm: yea, cruzing with the lowriders back in the 70's and early 80's. There is more to life than punk rock...about the only thing I have heard lately that sounds interesting is Voodoo GlowSkulls, and Junior Brown.
MRR: Do you think this wide variety influences makes your sound complete?
Jason: Maybe, but all of us being self taught on our instruments is probaly a big part of our sound.
Jesse: Well not complete, but it might add to why our sound seems original.
Shawm: I have seen a lot of bands and listened to a lot music over the years.
So if anything starts sounding familiar in our songs,


SHAWM

JASON & JESSE

I tend to shut it down. Which really makes Jesse mad. But hey, if Mad Society or Circle One all ready did it, why should we. I don't think the musical taste of individual band members is determining the direction of this band...we just agree.

MRR: To change the subject, what is some of your past show history?

Jesse: We played the infamous Gilman St...

Shawm: Yea, yea Gilman St...

Jesse: That was a joke, those people thought they were the definition of punk rock, but they all acted like clones. Well maybe not all of them, but most of them. But we have played some good shows with a lot of people coming to see us. Club owners try to treat the underground scene like they are goin to make a million dollars off bands. So they want to only book signed bands or bullshit rock stars. No one likes to try something new.

Jason: Well, where we live, getting live shows is a joke. But out of town shit like Club Chaos in Fremont and we can't forget Gilman St. That place is suppose to help unsigned bands, when they really keep them down and make it hard to play and their scene sucked.

Shawm: Well in the past we played on a regular basis, opening for just about every punk band. It would be easier to list the bands we have not played with. We were starting to pickup headlining gigs before Kirk died. So it is kind of a drag we cannot get shows now. Gilman St. was always a good standby, call them up, they asked when you wanted to play; you had a show. We have played there four times now. The last time was a nightmare. It took a year and a half of phone tag to get the show. When I called to verify the show, we were not on the bill. They put us back on and gave me lecture on calling a month ahead of time to verify. The day I called was a month and a week to the day of show. We basically went up there and did a sound check for the other bands. Oh well boo-hoo...ran into some cool people from other shows we have done around California...Gilman St. has this big anti Mc Donalds logo painted on their wall, and the Gilman staff was walking around eating Taco Bell.

MRR: Would you play there again?

Shawm: Been calling now for two years, last month got the don't call us we will call you.

MRR: How often do you play live shows now?

Jesse: The last time we had a good show, I still had not gone trough puberty, now I am getting grey hairs. This so called 90's wave of punk rock is ruining the underground and turning it into some big fake industry.

Jason: Well? We are looking, but no luck lately. Will you include our address?

MRR: Yes.

Jason: So write us, our live show is pretty good.

Jesse: No one wants to give us a chance anymore. I guess we are just not PC enough to play punk shows.

Shawm: Not enough.

MRR: How many records do you have out?

Jason: Well, I have been on the last two, and they had two before, so four total.

Shawm: Good math Jason, 3lps, 1ep and a couple of comps.

MRR: Do you plan more?

Jason: Yes, we've got a lot of new cool shit so watch for it.

Jesse: Yes, we have about 15 new songs to put out and we are looking for a studio; our last studio fucking sucked!

Shawm: Yes, but right now I want to play some shows. Pay some bills, play shows and you will see a new record this year.

MRR: We know how Jesse feels. But how do you guys feel about the punk scene?

Jesse: I am so sorry if I offended you and you don't want me to talk

Jason: It's pretty lame, I mean it's cool it's back, in a way, but it's not the same now. I mean MTV's got a hold of it and what they call punk isn't.

Jason(cont.): There is still a lot of cool underground shit. But there is no scene. Just young kids and snowboard rock, that they think is punk.

Jesse: I am glad that some kids still have attitude.

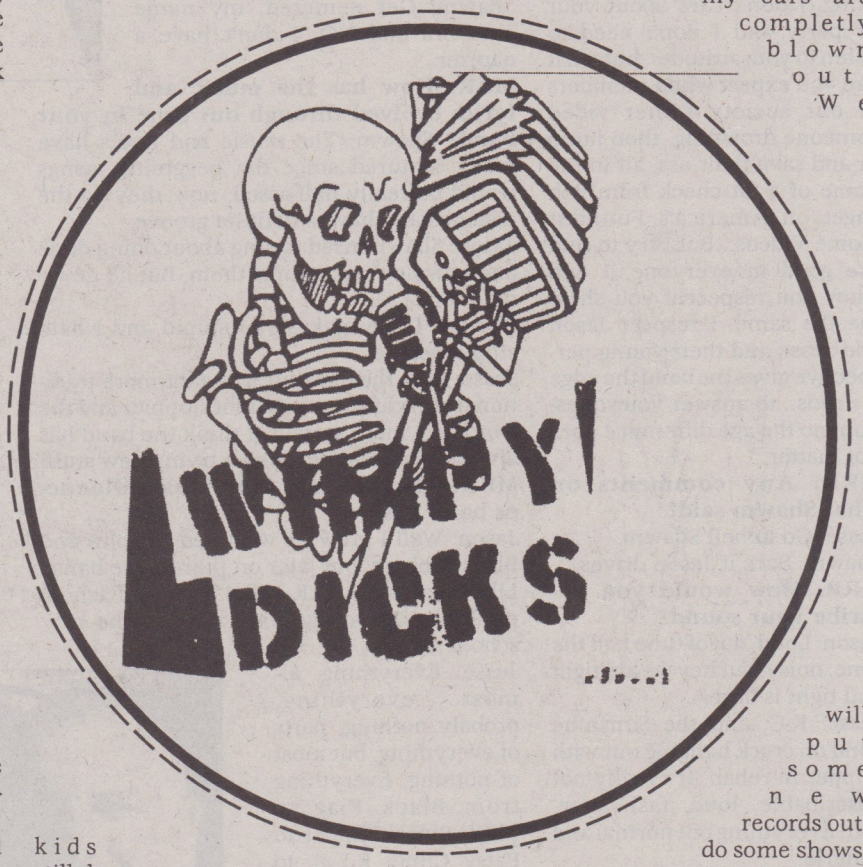
Shawm: After twenty years of being around punk rock culture, there seems to be less energy and originality. Still a lot of jocks and posers at the shows, but I see a few people who are committed. Definately a money thing now, it is all about franchising the logo...what is punk rock now? I saw a video of a "Beck" concert, he was running around the stage like Henry Rollins, and his audience was slam dancing...so is he a punk rock musician?

MRR: To end this interview, what are your goals or where would you like to be in the future?

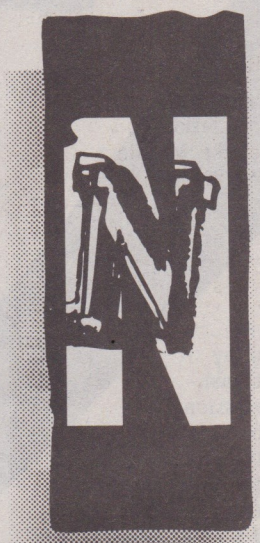
Jason: Well I hope we've had some shows. I know, I will still be playing music. Also, I wish people would look past our name and check us out.

Jesse: I want to put out some more recordings and try to plan a tour through California. I also want to get some other local bands together, from San Luis Obispo county, and put out a compilation video and album. Because people really need to hear some of the new underground shit that the clubs won't take a chance on; everyone needs a break. I want a new? penis

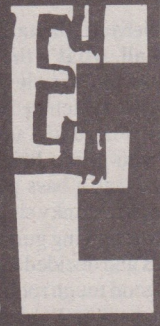
Shawm: Why's that?... Keep playing till my ears are completly blown out. We will put some new records out, do some shows, get a new hairdoo. Definately keep calling Gilman St. till we pickup a show.



Wimpy Dicks
P.O. Box 14016, San Luis Obispo, CA, 93406



What do you get when you cross four guys, funny lyrics, and fine punk rock/death metal? You get NME, a San Jose punk band that plays punk and would like to tour soon. I got a chance to interview half of the group, Peter Skilj (Drummer) and Rudy Martinez (Bass player). Mike Skilj (Guitar, vocals) and Greg Pate (Guitar, vocals) were absent. Here's what Rudy and Peter had to say. Interview by Eric Vision Trust.



MRR: Peter, do you have a story to tell before we begin?
Peter: Uh, oh yeah well I was telling this story about a friend of ours who put toilet water in his mouth and my brother (Mike) asked him to spit it in his mouth so he could drink it.
MRR: That's not so gross considering back in the hey day of punk people used to vomit in their hands and throw it at the band that was playing.
Kim: Eeewww!
MRR: What's your name?
K: Kim.
MRR: And what do you do?
K: I fill out the paperwork they can't figure out how to do.

MRR: OK. Well, I'm ready to ask the questions now. What ever made you write songs about taking a dump. being gay, and stuff like that? Was it the first thing that popped in your head?
P: Sure.
Rudy: Well, Mike will be sitting on the toilet and come out and say, "Hey, I wrote this song while I was taking a shit!".
P: Or sometimes we'll be making fun of ourselves. Like Mike wrote a song making fun of Greg... It's actually really good.
MRR: Do you consider yourselves to be punk rock even though you don't really dress it? But then again, what is punk now?
P: I don't know, I really don't care about it. It's really more of a fad right now.
MRR: So it's more like an image?
P: Well, It was more like a lifestyle at one point, but I really don't want to live in a run-down apartment where there are roaches and shit (literal shit) all over the place. I want to live in a nice house and have a nice girlfriend... I really like the music more than the style.
MRR: I know you guys listen to punk or have listened to punk at one point or another in your lives so what are some of the bands you grew up with?
P: FEAR, Circle Jerks, Black Flag, Minor Threat, Social Distortion, Youth Brigade, etc.
R: GWAR! And Greg grew up mostly listening to death metal.
MRR: Does your dad like your music?
P: No. He told me that he wanted to hear a girl singer in the band. He says (in a Croatian accent), You know what would really sell?" I say, "What Dad?" He says, "If you get girlie singer". I think they suck. It's like Jon Bon Jovi, he may be a nice guy, but it's like him picking up a guitar... there are some things you don't do (in our band).
MRR: What do you think of Peter and Mike's dad?
R: He's a pretty cool guy, y'know? He's nice sometimes, but...
P: He's an asshole.
R: . . . he can be an asshole, but for the most part he can be kinda cool. He'll say (in a Croatian accent), "Why are you here all the time? You are here all the time! You bother me... Go home!" So I say, "Well, if I really bother you..." And he says, "You bother me!".
MRR: What about you?
P: What about me?
MRR: Your dad, what do you think?
P: Well, yeah he is kind of an asshole, but I like him and he helps me out a lot.
MRR: When Greg does the death metal scream part, does he actually say something or does he just scream?
P: We were going to do Iyric sheets, instead we put question marks. I don't know what he says... at all.
R: He had Iyrics written out, but when we recorded, he forgot them so he just decided to scream because there would be no difference.
P: Well, that song, "In a Perfect World" I remember Greg saying something about crushing your vertebrae or something like that.
R: He's very much into the whole destruction thing. Like killing people better than anyone else can. We were actually talking about this on our way here and if he were to have some near death experience he would say something like, "Yeah, I arm wrestled with God and won!".
P: Instead of saying, "I'm so humble I'm bleeding" he would say, "No I beat God and that's how good I am!" ...and it's like, Goddamn, dude! Unrealistic!
MRR: Does he do that everyday?
P: No. But he grew up with death metal and he thinks that way. We always make fun of him about Sepultura, Cannibal Corps, Carcass. . . I'm cool like Aerosmith! But Kiss was the cool band when I was growing up.
MRR: If you weren't in a punk band what in God's name would you be doing besides terrorizing San Jose?
P: I'd be a priest so I wouldn't have to pay taxes.
R: No Comment.
MRR: Speaking of terrorizing, what did you do with one of your stickers and a car?
P: Well, we were driving along and we had a stack of NME stickers and we saw this guy's brand new 1998 cherry red Camaro and we put a sticker on the side of his car.
MRR: Where do you see NME in the year 2000?
R: Yanni will be opening up for us!
P: I want to tour really bad. I want to tour with a band that has done it before.
MRR: What label would you guys want to be on or do you care?
R: Well, just as long as we don't get screwed over and we get to do it our way and what we like. I just don't want to get fucked.
P: I think it's good to have the little Oxhead thing because you get total control and you don't have to kiss other bands' asses, support them and in the end you get all the money. 'Cause you figure, you get the CDs for $1.88 and sell it for 7 or 8 bucks... it's a huge profit. But if a good deal comes along we'll take it as well.
MRR: Do you have any tips for bands that are just starting out? Would you recommend that they put the stuff out themselves or go to a record label?
P: Put the first record out yourself. . . or just do what you think is best for your band Some bands like to put out a lot of 7 inchers and split singles with other bands, but every band is different. It depends what you want to accomplish as a band.
MRR: What about the Internet? Do you use it for communication purposes or for porn?
R: Both!
P: Well, I think the E-mail thing is great because it doesn't rack up your phone bill as much.
R: Me and Greg have this contest where he and I get on the net and try to find the grossest picture.
MRR: What's the grossest picture you have found?
R: Well, there's this guy who is squatting down over this chick and he's taking a shit in her mouth. That one tops it all!
P: It's that Swedish Erotica Page.
MRR: Do you have any special "Fuck You's" for anyone out there?
P: No. Just give me money!
R: Bye.
Please feel free to contact NME: 4100 Williams Road San Jose, CA 95117 (408) 244-5651. Ask for Peter or Mike.
E-mail: whipping_boy69@yahoo.com

The first time I ever took notice of Raxola was on the infamous Bloody Belgium compilation album which came out 3 years ago, and, by the way, is one of the most crucial compilations to represent the punk music of the first generation. Even at the risk of making you feel as if I'm hyping a band, let me say that I (and many other people) feel the Raxola album is one of the most impressive recordings to ever be released in the underground of punk music up to today. Hey, if you feel like I'm getting pathetic, I encourage you to listen to it!

Despite the fact that it was released by Philips, their one and only release(?), the self-titled 13-song album of 1978 is nearly impossible to locate anymore, which is a crime...listen to songs like "84's Man" or "Wild Cat" and you will begin to melt. And if not, you will at least recognize the unique arrangements–if you have decent taste. The musicianship shown on that album is really outstanding.

As a declared fetish of old punk worldwide, especially of those that were neglected back then, I did start to "track down" a few members of various groups around the globe, who were responsible for the music we all love and try to get in our collections nowadays (a real adventurous thing to do in fact!). It's hard to imagine what most members of these neglected bands nowadays think about the sudden rise of interest in their musical past. That interest surely was made up by all these Killed By death compilations, so there is even a small world of people having nothing better to do than researching in the past, in the obscure past. So you bet I was happy to get in touch with Yves (Eef) Kengen two months ago, which was not that easy. He was the singer/guitarist and songwriter of Raxola. I want to thank him for being so cooperative. Before starting the interview, let Yves tell you what he feels is interesting to know about Raxola in advance:

"I guess the important fact about Raxola is the position we had regarding the punk movement. i do believe this is the key of what you find interesting in it. It's to say that at the time it happened, we were all already in action on the traditional rock scene. So we had a different view on the wave and on the music too. I had many pre-punk experiences such as The Strip, the band I played in with Brian James, later with the Damned, which was a pre-punk NY Dolls or Stooges-like style."

•interview by behjan mirhadji

MRR: First of all, what's the meaning behind the name Raxola?

Yves: Well, that wasn't so clever. We planned to name the band Ratsola City (there were a lot of rats around us in town), which became shortened as Raxola. We didn't get much support of the press for that name, often related to Tampax of Rexona, things like that...But what's in a name?

MRR: Would you give a brief history of the band, like members, period of existence, etc.?

Yves: In 1977, I was a bass player with The Strip, with guitar player Brian James, later with The Damned, and Dandy-punky singer Elton Motello. I still had my own pub-rock band named Evergreen. Louis Hubeau was playing guitar in another band named the Lonely Rockers. We met often in the same clubs or festivals and decided to try to make something different together. We planned a smashing pub rock band with good tough rock songs. We both had written many songs, but our musicians didn't care. When Brian got back to England, I decided not to go with him and do my own stuff. Louis took the bass and Guy Van Snick (under the name of Snikkey) the drums. We had a plenty of songs and began searching for a record company. But the wave was on punk, and Philips looked for a punk band to release. We signed in spring, 1978. Aarrgh. Our first album reached no future, so we tried to get back to our roots with new material which matched punk/rock energy and funky fun. But that was no fun for Philips, nor for our manager Alain Ragheno. End of the story in 1979.

MRR: As the band is still very obscure and even lots of Belgians can't recall things, it was supposed the group was just a studio project made up by Philips to jump on the punk-wagon.

Yves: Well, for Philips it was the case, certainly. But not for us, we were a true rock band with a project. I guess us and Philips were on a big misunderstanding. But we had the choice to say no, and we didn't.

MRR: The musicianship is very professional. Does it mean you were more influenced by the avant garde than the rudimentary punk and was it difficult to move Belgians to listen to bands within the country, rather than worshipping UK bands?

Yves: Belgians always had (and still have) a problem to recognize a band, and of course worship their own artists. It's a small nation which holds the conviction that nothing can be great which comes from there (except, of course, Jacques Brel and Eddy Merckx).

Musically, we were ceretainly not influenced by the British punk scene at the start. In no way did I found anything basically new in punk music, except the energy and the snare drumming. The Sex Pistols were backed in the studio by good old fashioned professional rats such as Chris Spedding! Our roots were more in the American pre-punk scene (Detroit, New York) and a more classical rock style. I was feeling myself much more "Raw Power" than "No Future."

MRR: Did you play often live and with which groups of that period of time did you get along well. Any connections to the likes of Kids, Hubble Bubble, etc?

Yves: We played a dozen gigs and a supporting act fo The Jam in Brussels. We had few contacts with o bands, except with The Kids (same manager). Late came good friends with X-Pulsion and some others, already surfing on the next wave. Snikkey had many Hubble Bubble because he played with their bass pl Dany Dumitru after Raxola split.

MRR: Yves, I know you were in groups before an you tell me a bit about them?

Yves: After Raxola, I've played as a backing musici been Blegian rock singer) for 2 years. Then I made singer and got broken in recordings and live shows. I years in Paris working in a recording studio and ma where I started with advertising. Now, I have a sma Brussels.

MRR: Why did you never release the 2nd album

Yves: Of course I would like to release it one day. But to ttake the risk of promoting us with such differe ma maybe we because we weren't "punally correct". Ar In 1979, we weren't worth a single dollar.

MRR: It seems you were pretty disappointed fro a reason that no one actually ever did take notice

Yves: To tell the truth, the recording was a drag. Nob recorded an electric guitar once in his life. Philips rel and took off about 200 copies to trash after 6 month

MRR: Since the music is very very detailed/well-a studio, or just happened to be excellent musician

Yves: I'm sorry, but I can't agree with that statemer Those were good fashioned rock songs adapted on p

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MRR: Yves, I know you were in groups before and after Raxola. Can you tell me a bit about them?

Yves: After Raxola, I've played as a backing musician with Burt Blanca (a has-been Blegian rock singer) for 2 years. Then I made 2 singles as a French pop/rock singer and got broken in recordings and live shows. I left Belgium in 1985 and lived 4 years in Paris working in a recording studio and making many new experiences. That's where I started with advertising. Now, I have a small advertising company in Wavre, near Brussels.

MRR: Why did you never release the 2nd album? Would you ever consider releasing it?

Yves: Of course I would like to release it one day. But who cares? Nor Philips, nor Ragheno were ready to ttake the risk of promoting us with such different material. Remember, the press had sacked us to death, maybe we because we weren't "punally correct". And, of course, because the album was of poor quality. In 1979, we weren't worth a single dollar.

MRR: It seems you were pretty disappointed from the studio technicians and Philips itself. Is that maybe a reason that no one actually ever did take notice of Raxola and the album? Is this the reason for its rarity?

Yves: To tell the truth, the recording was a drag. Nobody gave us any advice or direction and the engineer had never recorded an electric guitar once in his life. Philips released only 500 copies–what a faith in us! They did no promo at all and took off about 200 copies to trash after 6 months. Good reason for its rarity, isn't it?

MRR: Since the music is very very detailed/well-arranged, it seems you did rehearse often before going into the studio, or just happened to be excellent musicians before Raxola.

Yves: I'm sorry, but I can't agree with that statement. The songs are not well arranged, but well written! Those were good fashioned rock songs adapted on punk style. That's the reason is sounds a

Pistols were backed in the studio by good old fashioned professional rats such as Chris Spedding! Our roots were more in the American pre-punk scene (Detroit, New York) and a more classical rock style. I was feeling myself much more "Raw Power" than "No Future."

MRR: Did you play often live and with which groups of that period of time did you get along well. Any connections to the likes of Kids, Hubble Bubble, etc?

Yves: We played a dozen gigs and a supporting act for The Jam in Brussels. We had few contacts with other bands, except with The Kids (same manager). Later, I became good friends with X-Pulsion and some others, but I was already surfing on the next wave. Snikkey had many contacts with Hubble Bubble because he played with their bass player and singer Dany Dumitru after Raxola split.

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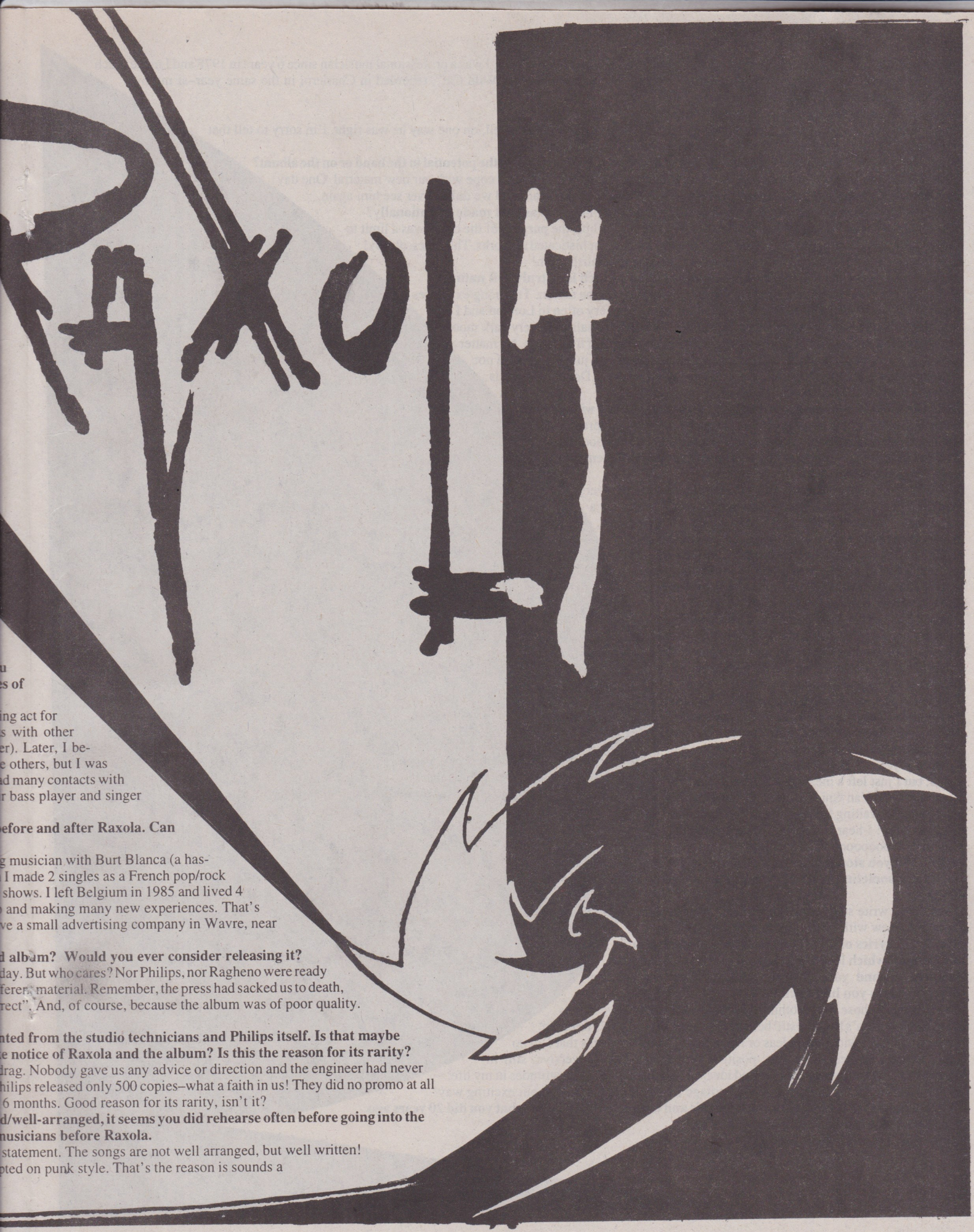

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bit different. Actually, we did rehearse a lot and I think we were a good live band. I was a professional musician since 6 years in 1978 and I made much better recordings and arrangements previously–such as this rock version of "Wild Cat", recorded in Charleroi in the same year–at my own expenses–and that I'll try to find somewhere in my cases.

MRR: How were the responses to the album?

Yves: Very negative, as I said. "A botched up record," said one journalist. Well, on one way he was right. I'm sorry to tell that folks who like it so, but I know how it could have been–with little effort.

MRR: Do you remember a particular magazine or distributor who recognized the potential in the band or on the album?

Yves: No, really, except for our manager Alain Ragheno. But later he couldn't cope with our new material. One day he came to rehearsal and said, "to see the sound!" Well, actually he heard and we didn't ever see him again.

MRR: Why does the album lack proper infos, lyrics and photos. Was that made intentionally?

Yves: Our intention was indeed to make it simple. But for Philips, the purpose of the cover was a limit to the creativity. Anyway, punk discs were seldom supported by sophisticated artworks. The lyrics, oh boy! Our English was far from perfect, we never would dare to publish them!

MRR: What's the story behind "Thalidomide Child", which is of truly evil nature?

Yves: This is a real punk case, and we wrote it especially for the album. This song expresses our natural punk side (we had one!). At the time, I've been very often in London and I was astonished by the surrounding misery. Moreover, I was personnally in a very dark mood and that song gave me the chance to express a particular feeling of frustration. No matter if you're a Thalidomide child, a poor boy, a slave, a looser or a junkie: you are not recognized as a man by "normal" men. Are we not men (said Devo...)? Who is normal? You're always someone's alien.

MRR: As of today, what is your feeling towards the time you had with Raxola?

Yves: Raxola is not the best time I had as a musician. We felt depressed and misled. But with a little help, we could have made something good–later.

MRR: I assume you would try to do a few things in a different way regarding the record label.

Yves: We did manage our relation with the record company very poorly. We signed to it because it seemed a great chance for a local band to deal with Philips. Hahaha. I sure would manage it very differently today, but no one can rewrite the story.

MRR: What do you think about the immense interest in your band after 20 years now? Would you think to revive the band even if it was for 2 or 3 shows only, or do you rather believe the book is closed?

Yves: I can't understand people to care about Raxola only by hearing that record. It's astonishing to me. Raxola split up just when its music began to be interesting. That's very Belgian. To plan a ressurection! Ask Louis and Snikkey!

MRR: Do you know what happened to the other two members and do you meet 'em occasionally?

Yves: Louis lives in France, near Toulon. He has a car business and still writes songs. I meet him 3 or 4 times a year. I haven't seen Snikkey since 19 years, but I just left a message on the voicemail of a certain Guy Van Snick, found in the Brussels white pages...waiting for reply. Is he the right one? I dunno. Hey! I hear the phone! Who's speaking? Snikkey. Nooooooooo? Yeaaahhh.

MRR: Did you stop to play music completely? If so, do you sometimes feel to get a guitar and play along?

Yves: I still write songs and play guitar. I plan to make something new with 2 old blokes, wait and see...

MRR: The lyrics of Raxola seem to be well-though and meaningful which leads to believe you are aware of what happens around you. Do you still stick to most of the thoughts/ideas you had back then?

Yves: Some of those, yes. Nothing has changed! I still believe man is a toy in the system's hands. I still believe fight is the key to one's freedom; but you can fight with those ideas or ideals too. The difference is that I'm no more nasty. I've become a very positive person, but still subversive, still in agreement with my teenage revolts and ideals. I still have rock 'n roll attitudes in my life, in my thinking, in my business. It's a heritage for my children. A hard but exciting way!

MRR: Thanks for finding the time to do this and even more thanks for what you did 20 years ago (no matter how pathetic this may sound).

Yves: And it does bloke, it does...

ARMED AND HAMMERED

Armed and Hammered is one of Toronto's longest established punks bands. Spawned in Toronto's Kensington Market punk rock scene in 1989, they've survived numerous lineup changes. Today AAH consist of founding members Mopa on vocals and Kyle on drums, guitarist BigJohn, who joined in 1992, and bassist Cindy, who joined last year. In December they released their first CD, It's About Fucking Time, on Obese Records. MRR correspondent Barbara Isherwood spoke to AAH this March.

MRR: I've read that Armed and Hammered started as a spin-off from the Bunchofuckingoofs.

Mopa: That's not really the right way of putting it. Me and Kyle used to hang around with the Goofs when we were younger. Our first jam space was at the Fort [Fort Goof, legendary hangout of the BFGs]. Thor, who was with the Goofs, was with us. There's definitely a connection there. But there was no one in the Goofs when we started playing.

Kyle: Since that time we've probably had as close, if not more ties with Suckerpunch. We had one of their guitarists, and Cindy used to play bass with them.

Cindy: What it boils down to is, we're a Toronto band, and all the bands that are in Toronto play in the same clubs, we party together.

MRR: Has the sound changed a lot since 1989?

Kyle: Style-wise I don't think it's changed a lot. We might better playing now.

Cindy: The gear has changed. The bass player that I replaced doesn't play the same way I play, but it's not a drastic difference.

Big John: We still do songs that were done in 1989.

Mopa: In reference to the genre [of punk rock], it's basically the same, but I would say that there is quite an evolution. People have developed a lot as musicians. Looking at people's musical sources, for some that's changed, for others not. In terms of what I was listening to eight years ago, it's drastically different to what I'm listening to now.

MRR: Who are some of those influences, past and present? There's a song dedicated to GG Allin on the CD, who's a fan of his?

Mopa: I am. He was like the Howard Stern of punk rock, and that's kind of a neat idea. Although there was a very surface ideology that he used in terms of "shock rock". I wouldn't really call it punk rock, but then again I would be lying if I say most of my influences are punk rock.

Big John: I listen to pretty much everything, from swing, rockabilly, country, punk rock, hardcore. I take my influences from absolutely everything.

Kyle: Whatever's on the turntable, although mine's not working right now, so actually I'm not really influenced by anything at the moment, except for booze.

Cindy: Daily living and what you're going through is more of an influence than what you're listening to, unless you're in a clone band.

Big John: We do a bit of everything, punk rock, surf, a bit of ska, but I wouldn't want to say we're influenced by any of those. We play what comes to mind.

MRR: The tunes on the CD, do they span the history of the band?

Mopa: Most of the stuff is more recent. The oldest is Terminal Rage.

MRR: Does it still mean the same thing to you?

Kyle: It's probably angrier, because we used to play it at half the speed. I think we still do it justice to this day.

Mopa: Lyrically, I can't say it's the same thing, because that's stuff that I was thinking of eight years ago. Although I can understand why and where, and put that in a reference of a time and place, what I was dealing in my environment at the time. However in terms of what's happening then and now, no.

Kyle: On the other hand life still sucks now, so it's not that much different.

Mopa: There is very much a cyclical repetitiveness in our life, so in that sense, yes.

MRR: Your songs do tend to be about grim topics.

Big John: That's 'cos life sucks, and that's all it comes down to.

Cindy: We're not a bunch of happy campers. We swear a lot and are pissed off a lot.

Big John: Except for Dean, he's trying to rise above it all.

Cindy: And we're pulling him back down with us.

MRR: So Mopa, you write all the lyrics? Are you the one with the most to say?

Big John: The singer should be singing about something he wants to sing about.

MRR: Has what you are writing about changed since 1989?

Kyle: A lot more of our friends have died, for one thing. That changes your outlook on things.

Mopa: Songs like Dead Friends are closer to what I was writing about in 1988. Keiran, our old bass player, said I tend to write about me living in a particular environment. That's really changed, even in the way I

think and/or look at stuff, the people I know, and what is or isn't important to me. I would be lying to say that there isn't a high level of alcoholism and even drug abuse that is incorporated as an element. However in 1988, that was a real important part of my life, to drink and do drugs. What's more important to me now is political and social responsibility and activism, because I see that as the roots of punk rock. Songs like "Non-insane Automatism", "Riot" or "Kill Again" , "Movement in the Treeline" are about the social and political climate. That's not to say that's the only relevant thing, or that we can't do a song about drinking.

Big John: We're not a straight edge band.

Mopa: But for me, I've gone from a total sense of nihilism, to becoming almost totally vegetarian, to going on the wagon, off the wagon, to doing drugs, to not doing drugs, to even holding down a full-time job.

MRR: You still find punk rock a good vehicle for expression?

Mopa: I think it's a very limited vehicle, however that's only as limited as how we operate, collectively. And it is only one vehicle. Looking at new technologies, I could get on a computer and publish and entire manuscript over the internet, that could be a vehicle, or being a participating in a talk radio show. What I do agree with philosophically... I had the opportunity to talk with Lydia Lunch, and she trashed Courtney Love, in terms of providing a role model, or giving a sense of direction for people, why go to the lowest common denominator, to pick up a guitar and play three chords, and slap a title on it? To say that there's only one vehicle, no. You could do it religiously, or philosophically, or where you work, or by not working...

Big John: Yeah, but picking up a guitar and playing three chords is kind of fun, though.

Kyle: The point is, we all have our vehicles, and when we crash them together we get Armed and Hammered. It's quite an impact at that.

Mopa: You're going to find everyone bringing in different influences. There are songs where Kyle has written lyrics, or Cindy or John will say "try this". The end product is a cohesion of influences and thoughts.

MRR: Does the band come up with the music and you write the lyrics?

Mopa: 90% of the time. I see myself as a failed writer in life, Leonard Cohen being one of my archetypes, he did it, I didn't. The band come to me and say, "We've had this riff for three weeks now, when are you going to come up with some lyrics?"

Kyle: A lot of it's very improvisational, until we have the song structure. On Stiff [GG Allin Makes Me Stiff], we started jamming on this riff, not intending to write a song. But we know each other and how we play well enough that we started playing changes at the right time.

Mopa: That song is really true improvisation, in how it came together. Just the fact that I could just sit there and go, "Blah blah blah blah blah, da da da da da," it's almost like the philosophy behind free form jazz.

Nothing's together, but together it all works.

MRR: Is the title of the CD, It's About Fucking Time, a reference to how long it's taken to get it out?

Big John: It took us a year and half. It was the most apt title.

MRR: You'd put out various cassettes and EPs before this?

Big John: Yes, but I think the only other one that actually had a title was Fully Loaded, the rest were just sort of called "split 7" with...". There was Piccolo Says, the tape we did, and More Punk Rock Than You.

MRR: Why did the CD take so long?

Kyle: Between a producer who was very hard to get a hold of, and various technical difficulties...

Big John: And we had a band member change during the actual recording of the CD.

Mopa: We redid it two or three times, I had to redo the vocals, because I had pneumonia..

MRR: How did it end up coming out on Obese Records?

Big John: Big Jim from Abalienation owns Obese Records, he's been friend for a while, and he phoned us and said he'd like to put out our record. Cheers to Big Jim.

MRR: Are you happy with the response it's getting?

Big John: We sold everything we had available at our release party.

Kyle: Aside from our CD release gig though, we haven't really released it to the public, except at shows. As far as being happy with the CD, we're really not that happy. The vocals are pretty low, from what we gave them to what we got back.

Mopa: There are fundamental problems with the mixing and the mastering, and the manufacturing.

Kyle: But on the other hand we recorded it totally live off the floor, no overdubs or anything. That's as close as we can get to live. We choke in the studio.

Cindy: The ideal thing would be to get a live recording, but it's really expensive.

Big John: A lot of our energy as a band comes from playing live. When you're in the studio playing and there's no one there, it's kind of flat. Armed and Hammered from day one has been about having a good time for us and getting out our frustrations, and not really giving a shit what anyone else thinks. So it's kind of moot for us, doing studio stuff.

MRR: So there's a cathartic element to what you're doing on stage.

Big John: Totally. When I walk off stage I gotta be alone for about five to fifteen...

Kyle: Beers

Big John: ...minutes, till I can even talk to anyone. When I come off, it's like, what's the point, reality sucks, and being on stage and having fun is all that counts.

MRR: Are you planning on touring to support the release?

Kyle: We could do what we've done in the last couple of years, and try the States again and deal with customs and total bullshit at the border. Or we could try Europe and

hook up with our good friends of ours, the Restarts, Keiran of which we used to play with. Or we could try Japan. It's a matter of getting there.

MRR: Your touring to date has been in Canada and the States?

Big John: In Canada, we've only toured southern Ontario and Montreal. Canada's so big, so few places to play, such long drives.

Mopa: We have gotten a really good response, though, to the release from campus and community radio in Canada. On all the Toronto stations it went number 1. New Brunswick, it was number 9, out west, Ottawa, Montreal, it did good. In a Canadian music magazine we were at the top of their chart for quite a while, and in another periodical we did quite well. So there is the ground work to probably do a fairly successful tour across Canada, but the financial and transportation issues are a challenge.

Cindy: It's about money. It takes $2000 in gas to cross Canada, and three weeks of physically moving, to play five or six cities.

Kyle: Whereas we could do five or six shows a week in the states.

MRR: How has the response to your U.S. shows been?

Big John: We did two tours in the states and had a good time doing it. Of course we want to play to as many people as we possibly can, but even if there's just three people, they're probably having as good as a time as we are.

Cindy: If we had a van and a bank card with endless money, we'd be touring right now.

MRR: So tell me an outrageous anecdote.

Kyle: Our shortest show, at Lee's Palace...

Big John: I wasn't in the band yet, so let me tell this, because I saw it from the audience's perspective. One of the shows that made me want to join Armed and Hammered was seeing these guys do one song and destroy everything — amps, tables, microphones, fuses - the whole power in the building went out. What song was it?

Kyle: Anarchy in Woolworths. Everything got demolished within two thirds of a two minute song. We were never allowed to play at Lee's Palace again.

MRR: Are you still destroying stuff on stage?

Kyle: Only when it's not ours.

Big John: One of my big hatreds in life is seeing some of these asshole young bands walk up on stage and trash their guitars because they know their mommy is going to buy them a new one. We don't have to posture or make destroying things part of our stage show to make sure everyone knows we're punk rock.

Cindy: It's stupid. I play in a band because I like performing, If I trashed my bass, then what am I going to do?

Big John: It would be even stupider for me to trash Cindy's bass. Cindy's the tough one in the band.

MRR: Cindy, are you the first woman to be in Armed and Hammered?

Big John: No, I was the first woman to be in Armed and Hammered. But I had a sex change.

Cindy: I'm the first person to play in Armed and Hammered that wasn't born with a penis. But I've got the balls, so that's all that counts.

Big John: Armed and Hammered is not a band with a girl in it, it's a band that happens to have a girl in it.

Mopa: I would say Armed and Hammered is a band that has a woman in it.

Cindy: I don't mind being called a girl. You can call me a bitch, you can call me a cunt, it doesn't matter.

Mopa: I think semantics are important.

MRR: When you look at Maximum RocknRoll, most of those bands are all guys.

Cindy: It's different now. In the olden days...I always wanted to play the drums, and my parents would support me to the end of the world, if I wanted to play guitar or piano. But drums, forget, because I'm a girl. But that is outdated thinking. Parents today are people our age. If you had a girl, you'd support her in anything she wanted to do.

MRR: Do you think women bring a different energy to a band?

Cindy: It might depend on the actual band, if there was a bunch of heterosexuals of different sexes playing together, then there might be a sexually energy going on. But you could have a bunch of homosexuals, or lesbians, and it would be the same thing. It all boils down to humanity and how they relate to one another.

MRR: Armed and Hammered have been positioned as nihilists. Can you comment on that?

Mopa: My ideas around nihilism stem from not being happy with the options of political systems that are available to me. I don't believe in the ideas of anarchy, communism, the conservative right, or the progressive left. Right now I'm working in a very left wing, structured environment, I was also involved in right wing elements, like the military, and the Canadian government and I see each as being totally useless. Institutions like the church, the government, even so-called community groups or associations, I find them all at some level contradictory and retrogressive. I think hierarchy is as useless as anarchy, they're just different ways of manipulating people's individual charismas. The fundamental ideas of freedom, of choice, or speech, I think it's all a myth, a lot of it's based on values handed down to you from your environment, or your parents.

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the TRAITORS

trying to put the 'enema' back in 'entertainment'

The Traitors are a loud, obnoxious hardcore band that puts on an entertaining show, to say the least. An average show contains nudity, stand-up comedy and an insane amount of physical abuse towards their lead singer. Francisco (bass), Marc (guitar) and Noah (drums) are a very tight band, and when you combine them with the unique singing style of Billy, you get a powerhouse of rock. We recently interviewed them after their record release party at Fireside Bowl in Chicago.

MRR: Marc, I noticed your new white Traitors jumpsuit. Why are you dressing like a sailor now?

Marc: Cause sailors get more action.

MRR: So you would like to pick up more men.

Marc: Oh yeah. I was just thinking with all the emo boys here maybe I would have a chance, but it was just a pipe dream.

MRR: Noah, I noticed that you play with your jumpsuit on, but you're naked underneath. Do you chafe a lot? Do you have to use powder?

Noah: What I do before I play, I lube myself down with Astroglide so then I'm just slopping around and banging and rocking. You put Astroglide on at the beginning of the night you don't have to worry about it for the rest of the night.

Marc: You got to have Astroglide.

MRR: You also tend to take your clothes off while playing. Does it bother you when people tease you about your small penis?

Noah: No. I mean, it's kind of weird. I've come to accept it, you know. I mean, it's just so small. It doesn't show up on any map of the continental U.S. I understand and I've come to terms.

MRR: You've come to terms with it? That's good a such a young age. How old are you anyway?

Noah: Going on fifteen.

MRR: How long have you been playing drums?

Noah: I don't like this line of questioning. How long have I been playing? Lord, I don't know. My parents bought me my first Muppet TV show drum set when I was three because I was always banging on the pots and pans. And then I got my first real set when I was in sixth grade. Two years later and look where I am. I'm loving it. The only problem is I want to play guitar.

MRR: Why don't you?

Noah: Because Marc does, otherwise I would.

MRR: You really want to play guitar?

Noah: Oh man, I want to play either – my dream, if I could do anything in a band is to play the Jews harp. Do you know what that is? What Snoopy plays.

Marc: I played Jews harp in Chia Pet. Jews harp with a digital delay.

MRR: You all have a pretty extensive musical background. What are some of the other bands you have been in?

Marc: Just to name a few, I've been in No Empathy and Chia Pet. Francisco's been in Hubcap and the Mashers.

MRR: Are you still friends with all the people in your other bands?

Marc: Oh yeah.

MRR: Is it true Steve Albini stopped recording with Page and Plant to tape you guys?

Marc: Yes.

MRR: How did that go?

Marc: Albini was doing Page and Plant and Bush, and we called him up and said we got to do a record now, you fucking little weasel, come here. And he did. It was all good.

MRR: How long have the Traitors been together?

Marc: Three years.

Noah: Yeah, but we didn't get good until October.

Billy: I've only been the singer for a year.

MRR: Where do you see this band going? And if it doesn't go the way you would like, what are you going to do next?

Marc: I see this band going to another bar, and then another bar after that and then maybe another bar after that and then we'll break up and I'm going to give up punk rock entirely and start a band where I have three back up singers and I do all soul and R&B. And also reggae. And I will only play in gay discos.

MRR: Fran, why do they call you Frantesticles?

Fran: I don't know. I have so many goddamn different names from Francisco, Fran, Francis, Ed, Eddie, Eduardo, Eddie Jinglebells,

Billy: Fuck Face.

Marc: They call him Frantesticles 'cause he's got big nuts.

Fran: I do have apples.

Noah: It flows well, too, Frantesticles. It's a very elegant name.

MRR: Billy, why do you take so much abuse on stage?
Billy: For the love of rock.
MRR: Do you take that much abuse off stage as well?
Billy: Only with my friends.
MRR: So you consider these guys your friends?
Billy: Sure.
Fran: That's a really good question, actually.
MRR: Noah, you like to come up and talk a lot on stage. Do you actually want to be the front man sometimes?
Noah: No. I mean, I'm back there all the time and they keep me back there because otherwise, you know, I would have the spot light on me the whole time, so they only let me come up there for a while to make sure we even out. They want to give everyone a chance.
MRR: Marc, you've been in the punk rock scene forever.
Noah: 'Cause he's old.
MRR: Yeah. How do you think it's changed?
Marc: It has changed in the way that – tonight was a perfect example of what we're trying to do in that it's become a lot more boring.
MRR: You're trying to make it more boring?
Marc: No, we're trying to shake everybody up and trying to get everybody to have a bit more fun.
Noah: We're trying to put the enema back in entertainment.
MRR: Well, then why did you book a show with all emo bands that were crap?
Marc: Because, if you're going to go to it, why preach to the converted? You gotta go where it's the most boring and try to shake it up. What's great is like all the people who are really like the big movers and shakers in this emo scene wanted us to do it because they know how boring it is. All the emo bands are great, but the crowds are just dead.
Noah: They had to mop up the tears on the stage.
Billy: I love mopping up tears on stage.
MRR: If you could cover any song that you wanted, what would you do?
Fran: Can I pick two? "Jesus and Tequila" by the Minutemen and "Seventh Son" by Willie Dixon.

MRR: What about you Billy?
Billy: "Personal Jesus" by Depeche Mode and "Sleepwalk" by Santo & Johnny.
Marc: I would like to cover "Queen Bitch" by David Bowie.
MRR: What did you listen to when you were younger?
Noah: Who did I listen to? I listened to Simon & Garfunkel and Jim Croce, and Peter, Paul & Mary.
MRR: You did not!
Fran: Bullshit, you're not that old!
Noah: And Harry Belafonte.
Fran: I'm going to beat the shit out of you! Fuck you, no way!
Noah: That's what I listened to!
Marc: That's what his parents listened to.
Noah: Yeah, and then through elementary school I listened to 80's new wave. My sister was 18, she graduated in 1988 and I wanted to be my sister. I mean without the breasts and stuff. She was my idol. Well, maybe with the breasts and stuff.
Fran: Well, we know who the only straight guy in the band is.
Noah: But then I found Metallica in the 6th grade and that's when my life took a good turn. It was my revitalization.
MRR: Who did you listen to, Fran?
Fran: Earth, Wind and Fire.
Noah: You listened to Mariachi bands.
Fran: What, is that a racial comment?
Noah: It might be. You're from Texas.
MRR: Billy, you said earlier that you hate this label, you want to rip them off, you think they suck and you want to go on to Kung Fu.
Billy: I don't recall saying that.
MRR: Can you tell me why?
Fran: You want to join Apocalypse Hoboken, don't you?
Billy: You're looking for an exciting answer from me and you're not going to get it.
Noah: 'Cause you suck.
Marc: You're a boring person.
MRR: Billy, I want to know why you don't face the crowd at all. Are you scared of the crowd? Do you not like looking at them?
Billy: I face the drum set so I can push my ass into the crowd. I just want someone to fuck me up the ass.
MRR: When that guy licked your ass, did you enjoy that?
Billy: Very much. I wish that happened every night.
MRR: Fran, what was your wildest "on the road" experience?
Fran: I really can't think of any.
Billy: What about jerking off in the shower? I jerked off in the dentist's office once.
Marc: You were turned on by the hygienist?
Billy: No, it was just the kind of thing that just comes, you know.
Fran: Actually, I got one. It's not really the wildest thing, but we were in Huntington, WV on the last tour and we were at a gas station and I had the runs. When I went to the bathroom, in the process of wiping myself, I shit on my hand and I threw the shit on the wall. That's my most exciting part. And then I shook hands with all you guys.
Marc: If that's the highlight...
Fran: I know you guys are jealous, very, very jealous of what I did.
Contact the Traitors at: Johann's Face Records, P.O. Box 479164 Chicago, IL 60647

THE DYLAN McKAY'S

I first saw the Dylan McKay's opening for the Groovie Ghoulies and the Donnas in Corona, California. I had never heard of them before so I wasn't even going to watch them, but my friend, Pat, said that their live show was hilarious and that they would knock my socks off; so I decided to check them out. They played like they were playing to a huge stadium, strutting across the stage and never missing an opportunity to ham it up. In their sick minds, they thought they were the Rolling Stones or something. Midway through their set, the singer, Dylan, announced that it was time for them to take off their leather jackets. When they removed their leathers, the crowd went wild as Dylan was wearing a Skid Row, Youth Gone Wild shirt (straight out of the 80's). Brandon, the bass player, was wearing a Johnny Cash shirt. The crowd thought they were joking, but I think the McKay's were pretty serious about their rock n' roll T-shirts. At the end of the show, Dylan got on the PA and asked if any of the Donnas would "go steady" with him. The only reply was a big "fuck you", from the merchandise booth. I bought one of their CDs and caught up to Dylan, Brandon, and Steve who were outside in the parking lot behind the Showcase Theatre drinking Schlitz. Interview by Clayton Dyer.

MRR: It says in your CD that you guys have been around since 1987. Is that true? You guys look a little young.
Dylan: Yes.
Brandon: No. We've really been together for about a year.
Dylan: We were originally a two piece band called 3 in the Morning.
Brandon: We were named after a bar band from the 70's that played funk covers.
MRR: When did you guys become a three piece?
Dylan: Me and Brandon started out making up stupid songs about our friends and then one day we decided to get a drummer and start a real band.
Brandon: We bought a drum set and told the kid across the street (Steve) that he needed to learn how to play the drums.
Dylan: Yeah he was playing guitar in a Nirvana cover band.
Steve: We only did like two Nirvana songs!
Dylan: What ever.
MRR: So that was the birth of the Dylan McKay's... Where did you get that name?
Brandon: We don't like to talk about that. What, did you lose a bet or something?
Dylan: He said, we don't like to talk about that.
MRR: Okay. Where was your first gig?
Dylan: We actually recorded before we ever played a show. We recorded after we had been together for about a month.
Steve: Yeah. I had only been playing drums for a month when we...
Brandon: Shut up Sanders! No one cares.
Dylan: Yeah, we told you not to talk.
Steve: You guys are jerks. (At this point Steve walked back into the club)
MRR: Do you guys get along very well?
Dylan: Just do your job, alright?
Brandon: Actually, one time me and Steve got in a fight in his garage because he called me a "bitch". So I tackled him and almost broke the drum set.
Dylan: It was so white trash.

MRR: So who are your biggest influences?
Dylan: We could tell you, but it would be a ridiculous list.
Brandon: A lot of 80's shit like Guns n' Roses, Poison, and Motley.
Dylan: Yeah, if we were better musicians we would have a glam rock band. But since we're shitty musicians and I have a weak voice we have to be a pop punk band, but it's cool.
Brandon: We also like a lot of Lookout! Stuff like Weasel, the Crumbs, and Fifteen.
Dylan: And the Ramones are the kings. Oh and me and Brandon have seen Social Distortion about a million times. (Steve.walks back out of the club)
Brandon: Steve exclusively listens to Nirvana.
Steve: Fuck you!
Dylan: Don't be ashamed. I have every Nirvana album. I also like Chris Isaak, no matter what anybody says.
MRR: Chris Isaak? Are you serious?
Dylan: Yeah, you wanna make something of it? The best album in the world is this CD called Hulk Hogan and the Wrestling Hoot Band. You should check it out, it's so ridiculous. Hulk Hogan sings on it and they claim he plays bass. **MRR: This is the first time I've seen you guys. Where are you from?**
Steve: Murrieta.
Brandon: Shut up! No one knows where that is.
Dylan: It's in southern Riverside county, but we tell everyone we're from Beverly Hills.

MRR: And they believe you?
Dylan: A lot of kids do. Whenever we play shows we try to act like we think we're all rock stars.
Brandon: Someday we're gonna rent a limo and show up to a real small show with some of those escort service girls that look like models and we're gonna have a big mirror full of fake cocaine and stuff just so everyone goes, "Who do these assholes think they are."
MRR: Where do you play out here?
Dylan: There ain't shit for places to play around here.
Brandon: Especially if you're a pop band. All the kids in Riverside and Orange county want to see hardcore and oi! bands. And the San Diego scene is all emo.
Dylan: Is that whole ska thing dead yet?
Brandon: Most of the shows we play, everyone hates us because we don't fit in.

MRR: Who have you guys played with?
Brandon: Like Total Chaos, Blanks 77...
Dylan: That was our worst show.
MRR: Total Chaos?
Dylan: Yeah, that too, but at the Blanks show all the gutter punks turned on us because we weren't punk enough. They kept yelling, "play something we can pit to!" So we just kept playing slower and slower songs just to piss them off.

Brandon: Some mohawk jumped on stage so Dylan handed him the mic and he started calling us fags and stuff.
Dylan: By the end of our set we were playing Cars covers. We were lucky to get out of there alive.
Brandon: The only thing that saved us was we started yelling, "oi! oi! oi!" and "fuck school" and "fuck cops" and stuff. Then they all started cheering.
Dylan: We were mocking them, but they thought we were serious. I guess Blanks 77 hated us, too. They said our guitars sounded like crickets.
Brandon: Whatever that means.
Steve: They also said that we messed up the Cars song.
MRR: Which Cars song was it?
Dylan: "Just What I Needed".
Brandon: I think they fucked up the Johnny Thunders song that they covered. But they were cool because I lost my wallet at that show and a few days later, Sue from Blanks sent me everything that was in my wallet. For some strange reason she didn't send me my wallet, though. On the envelope she used these American flag stamps except she put the stamps so that the flag was upside down. Punk rock, eh.
Dylan: if she knew that you were in the band with the cricket guitars I don't think she would have sent it.
(the Donnas walk by and the Dylan McKay's gawk at them. I figure it is pointless to ask them any more questions until the Donnas leave.)
MRR: Okay, you have already put out one CD on Clooney Records? .
Steve: yeah, that's our own label.
Dylan: It's mine and Brandon's label. You haven't done anything for it. What else have you put out?
Dylan: Clooney Records deals exclusively with the Dylan McKay's.
MRR: Is Kick Ass Rock n' Roll Album the only thing you guys have out?
Dylan: Yeah, the next thing we are going to put out is going to be a 7 inch called 2cool4school. It should be out this summer.

Brandon: Those songs are gonna be as poppy as fuck..
Dylan: We also want to put out a split with another band. Somebody kinda big.
Brandon: Our next full length is gonna be called Whiskey, Women and Rock n' Roll.
MRR: Who do most people compare your sound to?
Brandon: People always have some fucked up ideas as to what we sound like. All the punks down here don't know any better so they say we sound like a '77 style band.
Dylan: One dude says we sound like the Ramones. We wish. Someone else said we sound like the Dickies and the Buzzcocks, but I've never actually heard either of those bands.
Steve: Some idiot said we were a rockabilly band.
Dylan: I don't know where the fuck that came from. Brandon has worn a cowboy hat a few times to our shows so maybe that's where he got that idea.
Brandon: We've also been know to wear Dee Snider wigs and cover Vanilla Ice songs so what does that mean?
Steve: Some people think we sound like Screeching Weasel.
MRR: Where do you see yourselves in ten years?
Brandon: Me and Dylan will be in a band, but I don't know about Steve.
MRR: Why are you guys so mean to Steve?

Brandon: Because he always talks about pot and has these pointless stories with anti climatic endings.
Dylan: Plus, he used to get high before our set and stop playing in the middle of songs.
Steve: Like one time!
Brandon: Yeah, like one time a song.
MRR: Who writes your songs?
Dylan: I write most of them and me and Brandon collaborate on a lot of them.
Brandon: Steve don't write shit.
Dylan: Whenever he has an idea we try to put a lid on it real quick because if he had it his way all our songs would be about bongs and pizza. He wants to be a pot punk band.
Steve: That'd be bad.
MRR: What do you guys write about?
Brandon: The 80's
Dylan: Nonsense mostly. We have a song about Duff from G n' R, Ronald Reagan, and Larry Hagman all rolled up into one.
Brandon: Sometimes we try to write love songs, but they always turn out to be sick, obsessed songs about kidnapping girls and stuff.
Dylan: We have a song called "I don't wanna go to Vietnam". People think we're serious about it. We wrote it to make fun of political songs. Bands are always writing political songs about things that don't really apply to them at all. That's why we wrote that because we don't know shit about politics.
MRR: Any last words?
Steve, We're going to be on a comp with the Atomic Bombs, Narcoleptic Youth, and a whole lot of other local bands... Uhh buy it.
Brandon: Go read On the Road by Kerouac.
Dylan: Monica, if you're reading this, I think I love you.
Brandon: (doing his best Steve impression) Nirvana rules!
Their CD "Kick Ass Rock n' Roll Album" is available for six bucks ppd, payable to Casey. Write to the Dylan McKay's at: 244219 Chaps Cir, Murrieta, CA 92562

W.O.R.M.

W.O.R.M. is a 3 piece from England thats been playing melodic HC punk for about 6 years. Interview by Tim Derby

MRR: Who's in the band and what do you play?

Danny: Hello. I'm Danny. I play bass and sing.

Carl: Hello Mr. Interviewer - I'm Carl and I play guitar and sing now and again.

Mark: Well as the others have answered individually, then I'm Mark and I play the spoons.

MRR: Can you give us a bit of history on the band?

Mark: The band actually formed about six years ago. We all used to attend the local Tupperware parties which were organized by one of the leading Satanic Women's institutes in the area. After tiring of the activities, which involved the severing of chicken's heads, the deflowering of virgins (Which we still have to do to Carl) and demonstrating of rather strange plastic utensils we decided to form a St. Winifred's Choir tribute band which strangely enough, we called The St. Winifred's Choir Tribute Band. After falling out with various members of the band, over who would be the strange singer with a mouth like a muppet, and also the dark paths our music was going, we decided action was needed. We recruited a strange mutant called Carl who's communication seemed to consist only of "Can I borrow your lighter Danny?". We have since toured with the likes of Pepsi & Shirlie, Clive Dunn and Rhodian Brass?? So there you have the history of W.O.R.M.

MRR: What have you released?

Danny: A foul smelling gas out of my Gary Glitter.

Mark: A number of inmates from Dartmoor Prison

MRR: What are you releasing in the future?

Danny: Three new tracks on "The British Punk Invasion" compilation, some tracks on a Slap Happy compilation, possibly a new E.P., and we'll be working on our new album soon which should be out some time this year.

Mark: Danny forgot to mention that we are also hoping to release our own S.I.D. compilation album this year.

MRR: Who are the Punk Inspectors?

Danny: Thick headed bastards who think that you're not punk unless you've got a Mohawk, Doc. Mart's and a leather jacket with The Exploited badly painted on the back. Mark wrote the song, so he'll tell you more about it.

Carl: People who have forgotten what the true meaning of punk is letting people be whatever they want to be. Just because you don't have a mohican, doesn't mean you're not punk.

Mark: Yeah, I have to agree with the other two about this. I wrote it after a gig in Nottingham, when we got some abuse off a couple of guys for not looking punk enough. Obviously, playing punk music was not good enough for them. But to me, spending your life getting pissed on Special Brew and begging on street corners outside gigs isn't punk. I've always believed that punk was about having self respect and not being a bum.

MRR: When are you touring abroad?

Danny: We're supposed to be going over to the States to do the East coast this year, but nothing has been confirmed yet.

Mark: We might also be going to Malta as well, but same as above, we're still waiting for details.

MRR: What does W.O.R.M. stand for?

Danny: Peace and equality for all species on this planet.

Carl: Whatever you want it to.

Mark: Mind your own business.

MRR: Who's this other band called W.O.R.M.?

Danny: I'm not sure if they're still going or not, but about five years ago, their record company wrote to us demanding that we change our name to avoid confusion. I think that they were/are a shitty rock-jazz band from Texas or Oregon. Not sure, I've never actually heard them.

MRR: Can you name all the Spice Girls?

Danny: Shell suit spice, Old spice, Hairy spice, Mixed spice & 5 spice. They're doing a great new single called "Slice up your wife".

Carl: No I can't name them, but I'd like to slap them all on the head.

Mark: No, because I was drunk at the time, and all I can remember was they gave a damn good shag (Er, am I allowed to say that?).

MRR: What bands have influenced W.O.R.M.?

Danny: When we first started, we used to listen to a lot of Bad Religion and Snuff.

Carl: Obviously Snuff, but I'd like to think that we get influenced by all different types of bands and music.

MRR: What bands are you listening to at the moment?

Danny: Aqua, Elton John, The Backstreet Boys GG Allin.

Carl: I love the new NoFX & Green Day albums, and I have played them constantly since I got them. I'm also into Finlay Quaye, which pisses Danny and Mark off no end.

Mark: At the moment, I'm listening to Newcastle & Barnsley on Radio 5 Live.

MRR: What's the best gig you've played and what's your favorite venue?

Danny: We've played Torquay a couple of times and they've been great gigs. They've got a really good scene down there. nice people too.

Carl: I think my favorite gig was when we played with J Church and Wat Tyler, as they're both really good to watch and to play on the same night was an honor.

Mark: That happened a few days ago when we played in Bath. It was the best W.O.R.M. have ever played. I don't think it is possible for us to play any better. It was one of those nights when everything just clicked. As Carl said on the night, even my rolls were in time. Yes honestly, they were. I don't have one specific venue that is my favorite. I have enjoyed so many gigs in so many venues, I couldn't pick one.

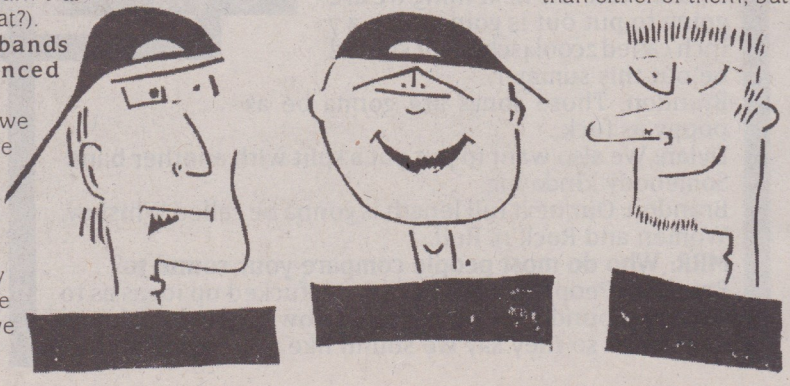
MRR: How did you manage to get played by John Peel?

Danny: With large parcels of drugs and money (Allegedly), as did Travis Cut and Raggity Anne. The Peel session is going to cost us a lot more, according to LoveJunk.

Mark: I'm married to his grandad.

MRR: Do you prefer Shredded wheat or Sugar Puffs?

Danny: Personally, I'd rather eat raw sewage than either of them, but



if any, I'd have to say Shredded Wheat as I'm vegan. Besides, Puff Daddy eats Sugar Puffs.
Carl: Shredded Wheat, 'cos any cereal that's eaten by Jack Charlton and his family, must be worth eating.
Mark: I have to say neither and that I keep my temple looking body in shape with Weetabix.
Danny: Jack Charlton is a fucking cunt.

MRR: Whats the significance of a key chain apart from keeping your keys or wallet safe?

Danny: Like tattoos, piercings, skateboards, dogs and studs, it's a fashion accessory. We wear chain wallets to attract the skate crowd, as they like us more than the old skool punkers do.
Carl: I just like wearing a chain wallet so I can see how many people say to me "You'll not lose that in a hurry will you" or "You've got a dog stuck up your arse, mate".
Mark: Don't know. I've never had one and don't think I ever will.

MRR: Why were you banned from playing Sgt. Pepper's?

Danny: The reason why we managed to play again at Sgt. Pepper's was because they didn't put our name on the posters and they had to sneak us in there while the landlord wasn't about. Mark will tell you the reason why we were banned.
Carl: Because the landlord's a fucking wanker. Mark: Or will I? I thing that I will take the secret to my grave. Oh go on then. We used to do a song called "Bono is a Wanker", and in Sgt. peppers I was exercising my band right to drink my own beer in a venue, so this twat of a barman took it off me. So we changed the song around and did a version called "The Barman's a Wanker". He didn't have a sense of humor, so now you know.

MRR: Have you ever been asked for your autograph?

Danny: Yes and it's very embarrassing. When we did the Billy no Mates tour last year we had loads of people asking us to sign the album. We usually get asked when we play in Chesterfield, but the crowd there are mostly people who have got into punk from listening to us. We're not into all this hero worship bull shit, but it's quite funny.
Carl: We signed loads on the Billy no Mates tour, which was quite cool. It's nice to know you're appreciated by people.
Mark: I find it very embarrassing, and I try and go hide in the toilets. I mean if you're into the band, just come up to us and say "Yeah that was great" or something. I do draw the line though at people camping on my lawn, screaming all night.

MRR: What's your favorite cartoon Danny: The Simpsons.
Carl: I hardly watch T.V apart from Star Trek and The Simpsons, so I suppose that's my favorite, but I'm well into Hey Arnold too.
Mark: How long have you got?. I enjoy most cartoons, Roadrunner never fails to make me laugh,and Rugrats. I could go on forever but for once I won't.

MRR: What are your plans for the future?

Danny: To rid the world of rock bands.
Carl: To play as many gigs and release as many records as possible.
Mark: To live long, and prosper.

MRR: Is there anything you would like to say or ask me?

Danny: Does your left testicle hang lower than your right?
Carl: If you were stuck on a desert island, would you rather have Kylie Minogue or a boat?. Cheer's very much, and remember life's what you make it!
Mark: I would like to apologize on behalf of the band, for not being able to play the gig at the Old Vic in Derby when we were supposed to and letting a lot of people down. It isn't something we are in the habit of doing, but due to some stupid wanker of a taxi driver doing a hit and run on Carl about a week before, there was no way we were able to make it. So once again many apologies, and big sorry's to Emma for letting her down.

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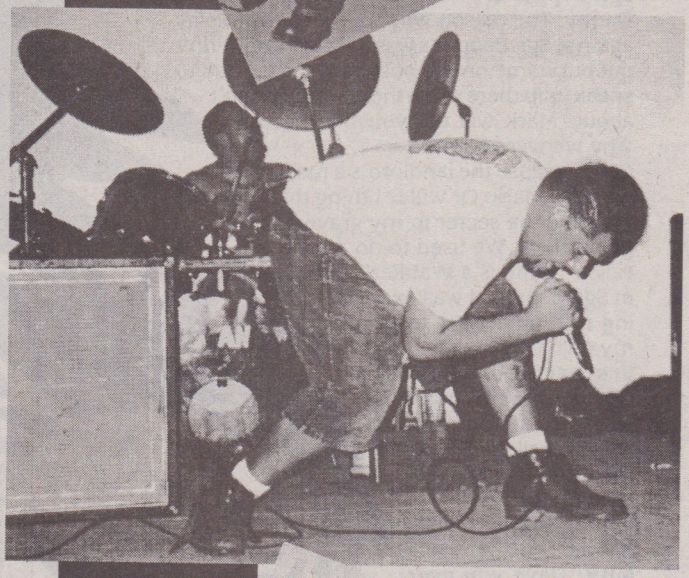
TEZACRIFICO

Altbough this interview is very short. I hope it serves as some sort of introduction to a very intense and important band in our community right now. Tezacrifico are from Los Angeles and have been around since '95 they have a five-song cassette out on Subversive Phymes, as well as a split 7" with Ruido on El Grito (PO Eox 20722/LA, CA 90006). This interview took place after an awesome backyard gig, conducted by Flex Peyes and myself. -Mike Amezcua

MRR: First off, what are your names and what do you play?
Cesar: I'm Cesar and I play bass.
Raul: I'm Raul, I'm one of the singers.
Ignacio: I'm Ignacio, I play guitar.
Lalo: I'm Lalo "El Lelo" on vocals.
I: Hey Aldo what do you do?
Aldo: I play with myself.
R: Aldo's the drummer holmes.
I: He's the closest thing we could find to a drummer.
MRR: Tell us a little history about the band. I know a few of you guys used to be in Interlocked (an early 90's sxe/hc band from East LA).
R: Whoa! Where'd you get that from!?! Yeah, Aldo and myself were in Interlocked. And Iggy and Cesar were in a band called Chronic Atrocity. Lalo was in a band called Preacher Death. We all went to Roosevelt High School at different times, everybody had their own bands going but then all the bands broke up at the same time.
C: We all just pretty much got tired of all the bullshit going on with the other bands, we all came together and started a band where we can actually have fun but at the same time speak about serious issues.
MRR: We notice a lot different styles in your music,who are some of your influences?
L: I'm influenced a lot by Fear of God, old Napalm, Massacre 68, old hardcore, just a lot of stuff, but not that death metal shit. I listen to a lot of grindcore, crust and old straightedge.
MRR: Yeah, I saw you at On The Edge (a record store) once buying a Chain of Strength record.
I: He wasn't gonna buy it, he doesn't have enough money. He was trying to wheel and deal for a seven inch.(laughs all around)
L: Soy pobre.
C: No but really,we all usually listen to all kinds of music. Like I listen to a lot of techno and deep house.
A: Disco!
C: We listen to whatever we want.
A: Oldies!
L: Bandas, mariachis, quebraditas y de todo.
MRR: The name Tezacrifico means "I will sacrifice you," who or what are you trying to sacrifice?
R: The myth, the whole myth about being white or Mexican and the stereotypes of both. Basically trying to tear down everything you heard, sacrificing the myth.
MRR: What do the topics of your songs usually deal with? Let's pick one song for example, "Sobrevivir" off the cassette release.
R: I know they all kind of sound like a lot of the same stuff, but like "Sobrevivir" is about, despite everything that we've been through, we're still here and they're not gonna get rid of us because were only growing in numbers.
MRR: What do you hope people get out of going to a Tezacrifico show?
R: We want to educate people about our culture, not the white way but the Indian way. One is linear and the other is circular. We want people to find out what's happening behind closed doors.
MRR: Do all the band members share the same ideas?
R: Well that's what's cool about the band, we don't require for everybody to have the same ideas. When I was in Interlocked, that's what created most of the problems cuz everybody had to be a certain way. And here everybody's just their own.
I: We don't all agree with some of the stuff sometimes. Everybody has their own differences and opinions on certain things, but we all understand that and respect each other for it.
MRR: Have you guys ever toured?
C: No, the farthest we've played is up in San Francisco. It was pretty cool actually. We played a MECHA National Conference. One of our friends from back in high school moved up to Berkely to attend school, so when he came back to LA he saw us at a back yard gig and asked us if we wanted to play up there, we were like,"Hey, as long as you feed us and give us a place to stay we'll play anywhere."
MRR: Speaking of backyard gigs, do you guys play a lot of those?
I: We actually prefer them, we like playing a lot in this area because it's our community. We're all coming from the same backgrounds as the kids that we play to. But we would definetly like to play other places too.
MRR: Besides the demo what else do you guys have out?
R: Well our demo was turned into a cassette release. Heric and Dirk who are really good friends of ours have a label called Subversive Rhymes and they put it out. That's it right now.
MRR: Last words?
I: Well thanks for interviewing us. For anyone who has questions, comments, opinions or whatever write us. We love feedback positive or negative.
R: Especially negative.

Contact: Tezacrifico c/o Subversive Rhymes/PO ~ox 39432/Downey, CA 90239 E-mail: tezacrifico ~earthlink.net

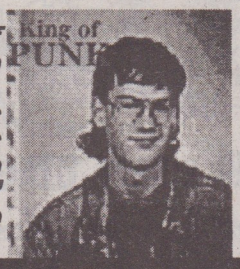


http://www.headbanger.net

ROSWELLS

Featuring---- Jimmy Flame

The Roswells are one of those bands just waiting to explode everytime they play. Lead by Jimmy Flame, this group throu-out the years has given us the one thing we need! ***Ugh!!! The Rock n' Roll!!! We asked Jimmy some questions regarding, Well a lot of things. By Tyrone Jackson in June of 1998. Read on brutha'!



MRR:So tell me what pisses you off so bad...

JF: Everything...everyone! Punk rock pisses me off!

MRR: Why is that?

JF: Because it does. Fuckin' punk rock IS being pissed!

MRR: A lot of people would disagree.....

JF: Yeah, and those are the same people eating tofu!

MRR: What message are you trying to get across in your music?

JF: The Rock n' roll gospel man. Other than that, none!

MRR: (laughs)

JF: Seriously! Rock n' roll is what keeps me goin' man! Listenin' to bands like KISS, New York Dolls, fuckin' Ritchie Valens! Lets go way back, mutha' fuckin' IKE TURNER! Recorded the first rock n' roll song ever!

MRR: The new CD... have people been getting into it?

JF: Have people been getting into your moms pants? (laughter)

MRR: I'll take that as a joke....

JF: (laughs) Whatever.., I think alot of people who havent seen us and get the CD, are more prone to get diffrent picture than people who see us! Live, without a doubt... We are the best fuckin' band ever!! I don't have no ego problem, thats just the way it is! Our talents are really low, but boy do we know how to start some shit man...

MRR: What can one expect when they see the Roswells?

JF:What did I just say.... You can expect the rebirth of rock n' roll! We ain't into this image shit, we ain't into fast cars or whatever... we into rockin' your ass your punk ass' into a brick fuckin' w'all!

MRR: Damn you said that with conviction....

JF: Hey, people think I'm nuts when I go off like that, but ya' know what?.... I ain't a miserable fuckin' dork either! I love life... I have fun with life! Is this going to MRR?

MRR: Yup!

JF: Hey, I didn't wanna' write a letter like the rest of you fuck wads to complain about that reveiw we got in MRR! That JF dude or whatever is a fuckin' idiot! You fucker! Everything don't sound like mufuckin' NOFX! Melodic Hardcore (laughs). Shit man, if we are melodic hardcore, then fuckin Johnny Thunders wrote death metal tunes.

MRR: Amen!

JF: Aiiiit'! MRR is cool. It's the only punker mag I can rely on to have qualrty writing! Wooooo! Comet Bus is another. I love that fucker that writes it! Funnier than shit!

MRR: While were on the topic, what do you do when your not touring, or have free time?

JF: Hang with my brother, listen to music. Play drums, guitar, whatever...

MRR: Who are some of your favorite bands you listen to?

JF: Man o' man! I love the Hookers! "gonna' rock your ass to the promise Yand yeah yeaaahhh!!". Hell yeah! I love the gravedigga's. The Fumes. They rock my ass. ZEKE. Of course the New York Dolls.....

MRR: So pretty much, 3 chords and a Colt 45?

JF: Hell Yeah!! 40 oz. That shit make you see rainbows!

MRR: Anything else you wanna' add?

JF: Yup! Email us for shows or whatever! tenbones@hotmail.com our web addy is www.headbanger.net uuummmmmmm.... I'll be on tour playing in Moral Crux throughout July, but the Roswells is gonna' tear your shit wide open mufucka' when we come through mufucka'!

MRR: Thanks Jimmy!

JF: Thank you, and I'd like to shout it out loud to my girl Sarah! We gettin' married soon! Ohhh Oh Oh! One more thing before you go... (puts his hands up) Ahhhhhhhhh yeeeeaaaaahhhhh!!! Satan will get you!!!!!

MRR:(laughs) Thanks Jimmy!

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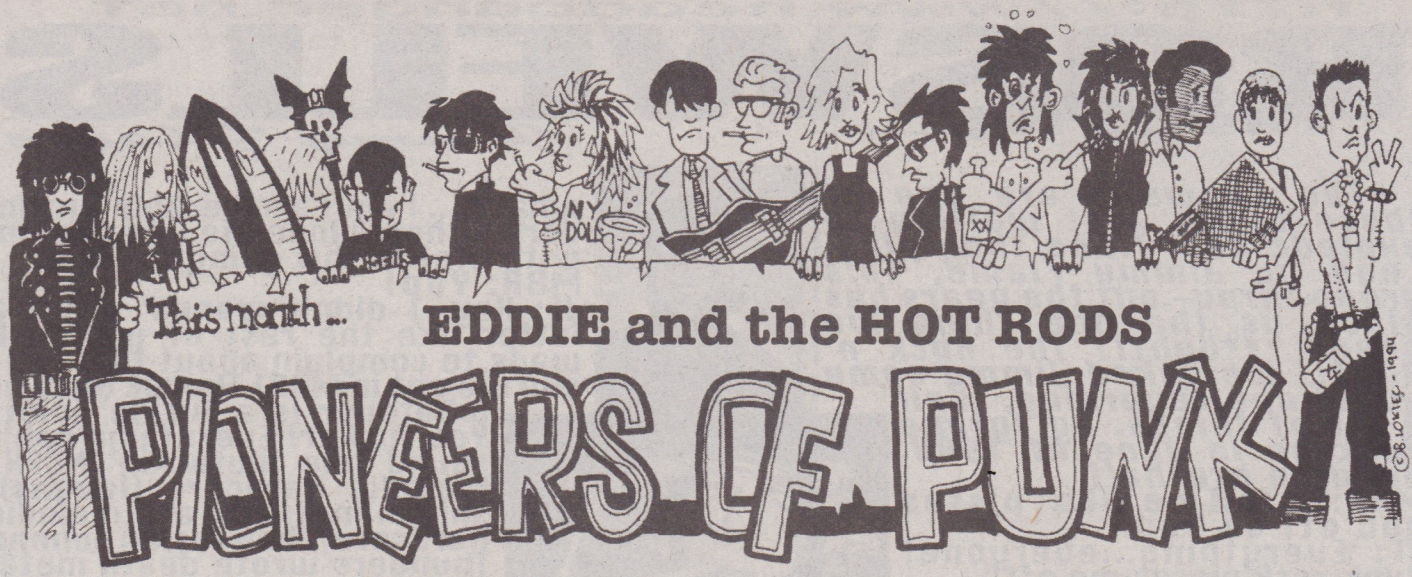
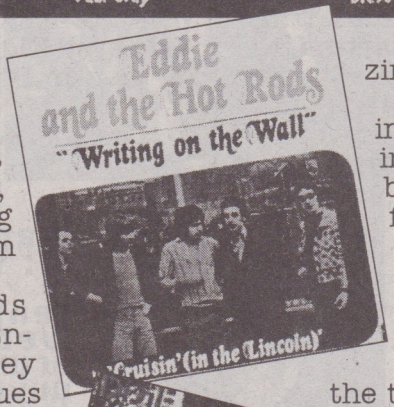


EDDIE and the HOT RODS

PIONEERS OF PUNK

There is no doubt that you have at least heard of Eddie and the Hot Rods– whether from the many compilations (including the soundtrack to "Rock and Roll High School") they are on, or the old flyers from shows with the Sex Pistols. Eddie and the Hot Rods is an odd band that does not quite fit in neatly. In England, there is a definite allegiance to the pub rock scene like the Vibrators, 101'ers, Elvis Costello, and the Boys; across the waters there is a correlation with the Dictators and MC5. Hard to pin them down; they are not exactly a typical punk rock band nor a pub rock band. The Hot Rods do have something to offer on all sides. The Hot Rods took an honest approach to music and had a very good time doing so. I can't say I love everything by them, but just the song "Do Anything You Wanna Do" warrants them a mention here.



Eddie and the Hot Rods formed in 1975 in Essex, England. In the beginning they played mostly Rhythm and Blues covers. Barrie Masters sang, Dave Higgs and Pete Wall played guitar, Rob Steel played bass, and Steve Nichol played drums. Among the odd places that a cover band takes you, the Hot Rods found themselves playing in between sets at bingo parlors. Bingo Motherfucker! Wall and Steel were not really serious about the band and left early on. The Hot Rods placed an ad looking for a new members. Fifteen-year-old Paul Gray answered the ad looking to join on bass. When Higgs asked him if he could play fast, Gray responded with a quick yes! Gray, still in High School, had never played before. He got the job. They also picked up Lew Lewis to play harmonica. The Hot Rods went to London and started playing the circuit there, bringing their original songs as well as covers. In London they started earning a reputation as being an exciting live act; Lewis was becoming known for piss-[illegible] of the van after gigs. The Hot Rods played a show with the 101'ers (Joe Strummer's band) at the infamous Nashville and received good reviews from Sounds magazine.

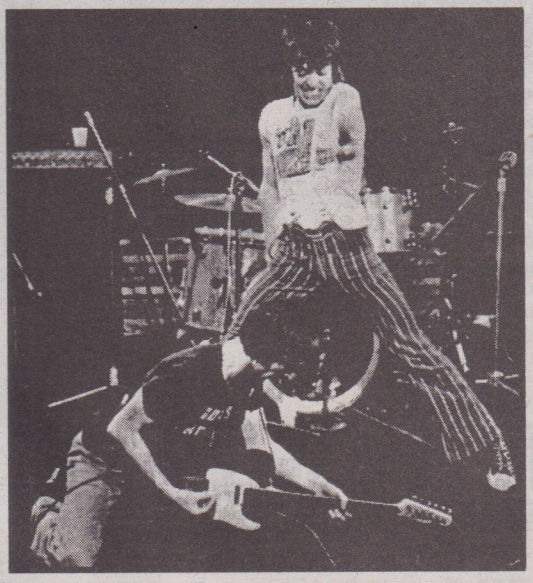
Ed Hollis became their manger, turning the group onto so more obscure music including the Stooges and MC5. In November of 1975, the Hot Rods released their first single "Writing on the Wall" b/w "Cruisin' in the Lincoln" on Island Records. By 1976 the Hot Rods were established as a high energy band without a large and growing following.

The Hot Rods played very fast for the time and when the Punk Rock explosion hit England with the Sex Pistols and everything, the Hot Rods got caught up in it – perhaps not necessarily the band's choice. Lewis was kicked out of the band for jumping off the stage and throwing bottles at the rest of the band. The Hot Rods got a big break with an appearance on the Top of the Pops television show. They were becoming London's favorite "pubrock" band. At the end of 1976 the Hot Rods invited the Sex Pistols to support them at the Marquee Club in London. This led to the Hot Rods

to be associated with punk rock, not to the pleasure of the band. Fact is, the Hot Rods did not like the Pistols and had thrown the Pistols off their tour quickly.

Britain being swept away by punk rock and the Hot Rods not being totally down with that scene hindered their success. Nevertheless, they released "Teenage Depression," which reached number 35 on the UK LP charts. In early 1977, the Hotrods added guitarist Graeme Douglas to their line-up. With this line-up, they went across the ocean to do an American tour, playing 58 gigs in 56 days. "Do What You Wanna Do" became an anthem and reached number 9 on the UK charts, becoming their biggest hit.

When the Hot Rods played New York's CBGB's, they did not get paid for the gig because their bar bill was three times higher than their pay. Eddy and the Hot Rods followed up the American Tour with a tour of Europe taking the Ramones and Talking Heads with them. Constant touring and recording starting to take their toll on the HotRods. Pressure was mounting in the band so great that, at one point, Graeme Douglas actually bit the drummer Steve Nicol on the ankle during a song. Douglas was fired. Manager Ed Hollis, had reached his fill, and was replaced by Harry Maloney. And after a couple of years of hot pursuit by Rat Scabies, Paul Gray finally joined the Damned. Eddie and the Hot Rods long career continued and still does to this day. They put out a lot of shit, and a lot of it is shit. Check out "Teenage Depression" LP. DO WHAT YOU WANT TO DO!!!



DISCOGRAPHY

- •Writing on the Wall/Cruisin´ (in a Lincoln) (7"/1976/Island)
- •Wooly Bully/Horseplay(Weary of the Schmaltz) (7"/1976/Island)
- •Live at the Marquee (EP/1976/Island)
- •Get Out of Denver/Get Out of Denver (promo 7"/1976/Island)
- •Get Out of Denver/Teenage Depression (7"/1976/Island)
- •Get Out of Denver/96 Tears (7"/1977/US Island)
- •Teenage Depression/Shake (7"/1976/Island)
- •Teenage Depression (LP/1976/Island)
- •I Might Be Lying/Ignore Them (Always Crashing in the Same Bar) (7"/1977/Island)
- •At the Sound of Speed (limited promo EP/1977/Island) also released for NME as "On the Run" (1977)
- •Do Anything You Wanna Do/Do Anything You Wanna Do (promo 7"/1977/Island)
- •Do Anything You Wanna Do/Schoolgirl Love (7"/1977/Island)
- •Do Anything You Wanna Do/Schoolgirl Love (12"/1977/Island)
- •Do Anything You Wanna Do/Ignore Them (7"/1977/US Island)
- •Til the Night is Gone/Flip-Side Rock (A-side with Robin Tyner) (7"/1977/Island)
- •Quit this Town/Distortion May be Expected (Laughbagindub) (7"/1977/Island)
- •Life on the Line(live)/Do Anything You Wanna Do(live) (7"/1977/Island)
- •Life on the Line(live)/Do Anything You Wanna Do(live)/ What´s Really Goin' On/Why Can´t it Be (12"/1977/Island)
- •Life on the Line (LP/1977/Island)
- •What´s Really Going On(live)/Why Can´t it Be(live) (7"/1978/Island)
- •The Power and the Glory/Highlands One Hopefuls Two (7"/1979/Island)
- •Thriller (LP/1979/Island)
- •Media Messiahs/Horror Through Straightness (7"/1979/Island)
- •At Night/You Better Run/Looking Around (7"/1980/EMI)
- •Fish´n´Chips (LP/1980/EMI)
- •Wide-eyed Kids/Leave Us Alone (7"/1980/EMI)
- •Farther on Down the Road (You Will Accompany Me)/Fish´n´Chips, Part 2 (7"/1981/EMI)
- •Fought For You/Hey Tonight(7"/1985/Waterfront)
- •One Story Town–Live France 1985 (LP/1985/Waterfront)

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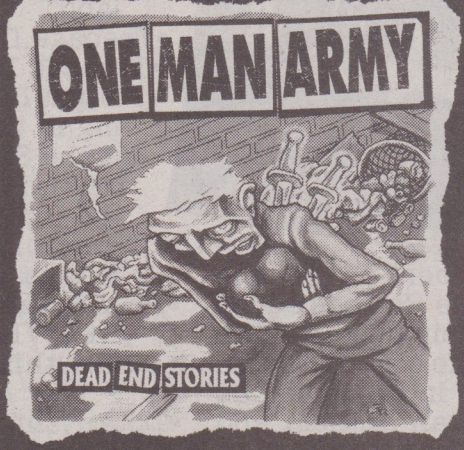

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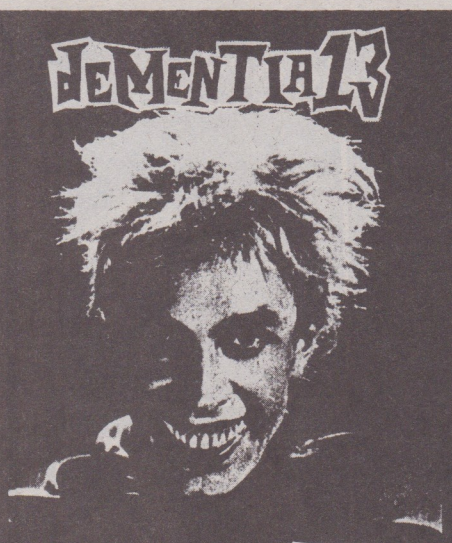

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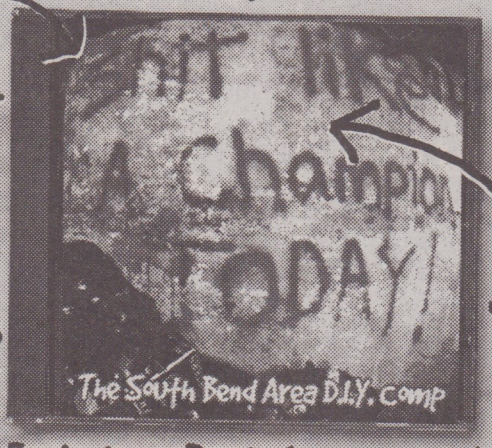

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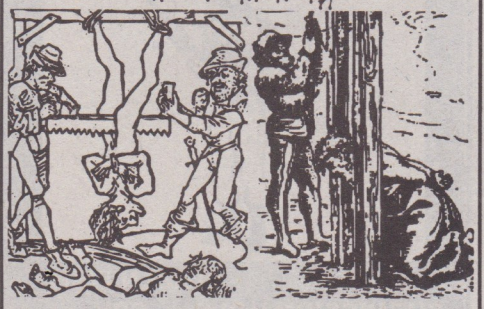

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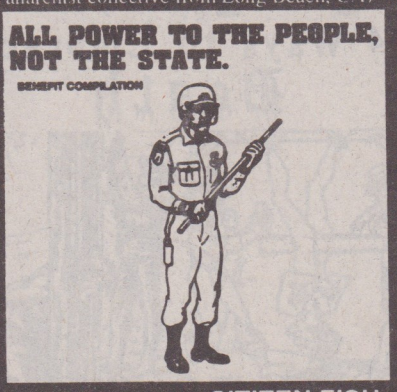

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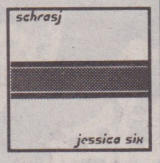

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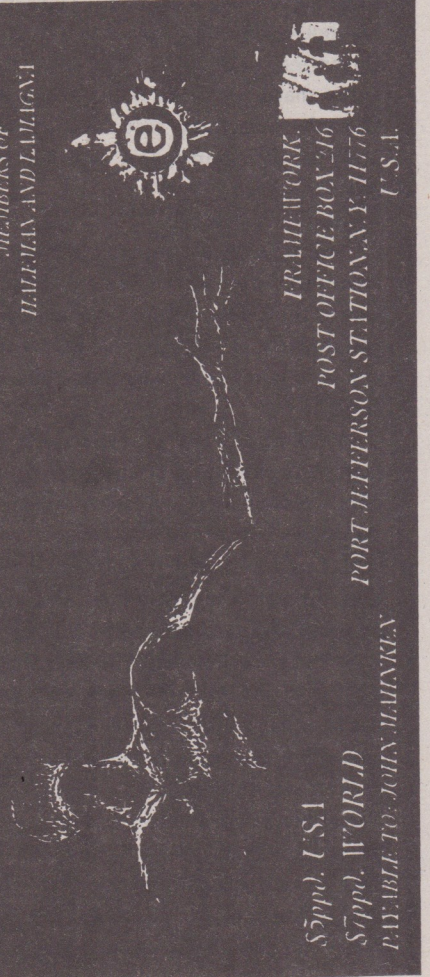

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MRR BOOK REVIEWS

Abolishing Christianity • Jonathan Swift
120 pages • $11.95
Manic D Press • Box 410804 • San Francisco, CA 94141

Lessons. Shitloads of them. And don't forget to sprinkle a little bit of irony and humor — the long-lasting kind — into the mix so that nearly 300 years later certain works are as pertinent and vital today as they were when Swift laid quill to parchment.

I say lessons because there are plenty to be had in Manic D's commendable re-release of some of Swift's most hilarious and distinguished pieces.

Perhaps you know of a book by the name of *Gulliver's Travels*. Yes, that one. The "children's book" some relative may've given you at some point in time. Published anonymously in 1726, it went on to become one of the most heralded classics of world literature. Not only that, it just might've been the last shred of Swift's sanity — he died a crazy man a short time later. And though this isn't the kind of distinguished farewell one might expect from the father of satire, he is certainly credited with spawning the likes of Twain and the vitriolic, though poetic, spasms of Celine years later.

Chosen from an abundance of pamphlets and essays spanning his career, *Abolishing Christianity* takes its title from the most notable of his shorter writings, a piece that carries with it all the impositions of "organized" religion and exposes it for the corrupt and power-mad entity that it is: "(I do not) think it wholly groundless, or my fears altogether imaginary, that the abolishing of Christianity may perhaps bring the Church in danger, or at least put the Senate to the trouble of another securing vote."

Now ain't that dreamy?

And it isn't just religion and politics that vie for the reader's attention. There's a whole slew of topics upon which Swift can't hold back. "Hints Towards An Essay On Conversation", for one, will leave you thinking of every asshole you've ever had to endure listening to, and in so doing make you realize how timeless and enduring assholes are.

Astrology? Every bit the territory of mountebanks then as it is now. Astrology as a science could still very well be the doping of obituaries and foreign affairs, available to us everyday in the common newspaper.

It keeps getting better: brooms as metaphors for hypocrisy and self gain; the use of digression as mere terrain for the most addled and pointless of arguments; and what is probably the basis of Ben Franklin's *Poor Richard's Almanac*: "Thoughts On Various Subjects", probably the most accessible section — in terms of language — the entire collection has to offer; which is to say grammar and punctuation have come a long way in 300 years. But in light of Swift's offerings and the perpetuity of their significance, it ain't much to ask, particularly when a certain phrase hits home and you find yourself, like me, laughing your ass off in the laundrymat as everyone looks on and figures you for another bookworm sharing his own secrets. And why the fuck not? I'd just as soon be laughing in confidence with Swift as I am laughing out loud at *them*. It's just that unavoidable and, like Swift himself says in the Preface, "Satire is a sort of glass wherein beholders do generally discover everybody's face but their own...."

That includes me, too, huh? I'll take it. —P. Simonelli

Anal Pleasure and Health: A Guide for Men and Women • Revised Third Edition • Jack Morin, Ph.D.
288 pages $18.00
Down There Press, 938 Howard Street, #101, San Francisco, CA 94103

"Lick his ass." —Scott Thompson's advice to heterosexual women on how to keep their man happy.

Anal Pleasure and Health is the most comprehensive research-based book ever written to address the highly taboo subject of anal health and sexuality. Today, reference guides and manuals ranging from self-fellatio to g-spot ejaculation to the fine art of fist-fucking can be found in even the most mainstream of bookstores, but back in 1981, the publication of this book was quite a breakthrough. Public response was overwhelmingly positive. With over 75,000 copies of the first two editions already in circulation, *Anal Pleasure and Health* was largely responsible for destigmatizing the topic of anal eroticism by promoting anal awareness. Updated to include new developments such as the Reality "female condom," and expanded discussions on topics such as sexual dominance and s/m as they relate to anal play, this revised third edition should be mandatory reading for anyone with an asshole.

People of all sexual orientations, both male and female, are intrigued by the idea of anal play but will often encounter discomfort, both physical and psychological, that stops them from pursuing it with much success. From his extensive experience as a board-certified sex therapist, educator and researcher, author Dr. Jack Morin provides much needed information about progressive relaxation, outlines techniques for avoiding pain or injury, and most important, advises partners on how to effectively communicate their desires and needs to facilitate safe and pleasurable anal exploration. He explains in *Anal Pleasure and Health* how to replace negative emotions and beliefs about the anus with positive attitudes; to simultaneously enjoy anal stimulation and promote anal wellness; ways to reduce or eliminate even chronic anal tension; how to receive anal intercourse safely and pleasurably; to know and communicate your requirements for satisfying anal experiences; and how to promote self healing when dealing with anal medical problems. A diplomate of the American Board of Sexology, author of *The Erotic Mind* (HarperPerennial, 1995), and a licensed psychotherapist practicing in the San Francisco Bay Area since the release of this book, Jack Morin will, despite his many accomplishments, forever be known to me as the Butt Doctor.

There are two separate parts to the book: the first deals with the more private aspects of anal self exploration, while the second covers ways to include the anal area comfortably and safely in sensual and sexual play with others. Since it's designed to be used in conjunction with active anal exploration, every chapter includes relevant

information from the fields of anatomy and/or psychology, exercises to complete and suggestions of how to integrate the new information and experiences into your life. The exercises are relatively easy but do require reading the book in sequence, as each chapter builds on the previous ones. Beginning slowly with just deliberately looking and touching yourself, these exercises help increase familiarity and comfort with the anal area. As you progress towards actual anal intercourse, Dr. Morin discusses common feelings that may come up as a result of these explorations, blocks that can get in the way, and possibilities for positive change.

Smart, safe, and pleasurable enjoyment of anal sexuality requires being aware of the variety of health problems that can affect the anal area. Appendix A includes information about HIV and AIDS with guidelines for safer anal sex; other STDs (gonorrhea, anal warts, hepatitis, and intestinal infections) as well as common diseases of the anus and rectum (hemorrhoids, fissures, constipation, diarrhea and Irritable Bowel Syndrome); guidelines for self-healing, and finally, finding a competent non-judgmental physician or alternative practitioner. Access to accurate information, sensible guidelines for preventing problems and ways to effectively deal with those that do arise is beneficial for everyone, even those with absolutely no interest in anal play.

My old roommate told me that the only thing her mother ever gave her was a copy of *Anal Pleasure and Health*. Well, that's more useful information than some will get in a lifetime from their mothers. When first published in 1981, I'm sure this book had quite an impact. But nowadays, everyone I know has at least read excerpts from one of the first two editions and acted on what they read. Anal sexuality seems to be in its heyday, although it's said to carry the implications of homosexuality. But more and more heterosexual couples admit to practicing anal intercourse, performing both roles of inserter and receiver in turn. How's that for progress! In the introduction, Dr. Morin quotes one of his clients: *"I probably should have known before, but I now see that anal sex is about a whole lot more than sticking stuff up your butt."* Now *there's* a mantra for us all. —Catherine Cook

Mama Black Widow • Iceberg Slim
238 pp. • $13.00
W. W. Norton & Co. • 500 Fifth Avenue • New York, NY • 10110

A black widow spider usually only kills her mate. The more venomous Mama Tilson, on the other hand, contributes to the demise of her entire family. In *Mama Black Widow*, Otis Tilson recounts his turbulent memoirs, where Mama acts as a driving force towards family destruction.

Iceberg Slim, a pseudonym used by Robert Peck, sat down with Otis and captured his intense and challenging life story on tape. These audio transmissions laid the foundation for creating a maze of underworld characters and urban sorrows that became *Mama Black Widow*. Iceberg Slim, an ex-Chicago pimp, recognized how potent real experiences become when exposed in a fiction arena. After writing *Pimp*, a novel based on his life, Slim decided to search out others whose stories would transform into raw, yet touching fiction. With Otis, he found what he was looking for.

As a young black boy in the South, Otis knew only of plantation life. That was a life of no running water, working from dawn to dusk for meager wages, and living in servitude to white man Wilkerson. Though these slave-like conditions were severe, Papa Tilson was proud and able to provide shelter, even if it was a one room shack, and food for his family. This simple modest existence would not last.

Poor Southern life was not the way Mama wanted to live. She had her brush with the big city when she was younger and longed for more. Correspondence with her cousin Bunny opened Mama's eyes to the luxuries available to black people in the North, or so it seemed. Bunny had an apartment with indoor plumbing, electricity and her husband, an educated black man, had a job with decent pay. At that time, these things were unobtainable by blacks in the South.

There was much discussion and plotting about escaping to Chicago around the Tilson shack, but an expensive move like that was impossible on a sharecropper's pay. That was true until Bunny's husband passed way leaving a large life insurance policy behind. Mama's dream to move to Chicago became a reality and Papa's nightmare began. The illusion of Chicago grandeur would soon slip away.

As in the South, the North was predominately a white man's world. The trade unions dominated the hiring of any skilled trade and did not employ blacks. No matter how skilled Papa was, there was very little obtainable work. When odd jobs would no longer cover expenses, Mama went to work cleaning white people's houses. This broke Papa's will and destroyed his pride. Wine helped Papa numb the pain, making him less productive and his body increasingly fragile. Papa's deterioration warned of future hardships that would befall the Tilsons.

Being the youngest child, Otis witnessed his family's brutal loss of innocence through hopeful eyes. The rough city betrayed them all. Their mutation into hardened city folk is a painful transformation of survival. The four Tilson children, either with Mama's destructive interference or not, endure short tormented futures without hope. The sexuality of the city is promiscuous and deceiving and creates problems for each of the Tilsons.

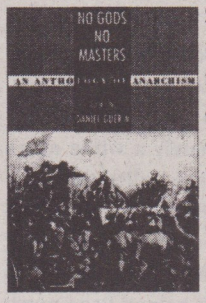
Otis's sexuality causes him great anxiety. Deviating from the norm is always difficult. Otis feels most sexual and beautiful in drag and flirting with men. Mama prohibits this type of alternative lifestyle; therefore, Otis desperately tries to be straight. Deep within he knows that his passion is for men not for his high school sweetheart Dorcas. This sexual duality puts Otis in positions of compromise. One evening on the way home to his straight world with Dorcas, he meets up with Lucy, a drag queen, who talks him into having a drink. A few hours later, Otis is in drag and off to a party. Fine choice, yet his desperation for male companionship leaves him beaten with a ripped anus and a traumatized sphincter the day of Martin Luther King's assassination. Confused, Otis questions his sexuality and the rioting world around him.

Iceberg Slim deals with these sensitive subjects of Otis's life with compassion, without losing the complexity. Slim does not shy away from the oddities of Otis's character; he embraces them. This is also

true for the conflicts between family members and their painstaking effects. This sensitivity comes from a man whom in prison reevaluated his past and envisioned a more productive future. He took control of his situation only after two previous jail terms. His voice is one of experience and perseverance.

Iceberg Slim's voice is also heard on some of the first attempts at gangsta rap, though in a jazz setting. This pimp turned professional writer and minor vocalist has a way of telling it like it is in the ghetto and underworld. This style makes *Mama Black Widow* twist and turn without ever letting up or losing the intensity of urban life. —Tobia Minckler

No Gods No Masters: An Anthology of Anarchism , Book One • Edited by Daniel Guerin and translated by Paul Sharkely
300 pages • $16.95
AK Press • PO Box 40682 • San Francisco • CA • 94140-0682



Simply put, *No Gods No Masters* is not for the uninitiated. For those who have little background in political history (much less in anarchist history and philosophy), I can foresee only confusion. The anthology, like most philosophical and political writing, seems to require a group to discuss it with. While I recommend this book for a classroom or bookclub environment, I would say that without much experience in anarchist literature, one will become lost relatively easily.

Other than that point, there is little else to critique. After all, one can argue with Proudhon's or Kropotkin's assumptions and theories, but one cannot argue that they don't belong in an anthology of anarchism. *No Gods No Masters* is well structured and organized. The introduction includes a brief debate on anarchism and its relevance (if any) in the modern day and gives background on the title of the book. I would describe it best as highbrow; just skip it. The historical and biographical background provided on the authors presented is exactly what is required to understand their included writings without diluting their achievements. However, the selected excerpts rarely satisfied me; in truth, they only whetted my appetite for the complete and unedited manuscripts. Nonetheless, a masterful job has been done in the organization and presentation of the most influential of the "anarchist" authors and their most significant contributions to the movement.

Finally for those of you that are anal-retentive, I bring up fonts. A friend of mine once said a good font is one that is never noticed. The publisher of this book managed to present two fonts, one which was used for the accumulated authors and one, slightly bolder, used exclusively for the editor. The idea being that the reader would clearly distinguish between the excerpts and the editorial. It proves very useful, and at some points seems in itself to organize the book. The font never allows you to become confused as to who is writing, never makes you question who wrote what you're reading, never requires you to check the table of contents and break your concentration. For those who have a deep knowledge of politics and a love for anarchism, I recommend this book. For everyone else, read it with a friend. —Ian Hodour

MRR MOVIE REVIEWS

Yes, girls and boys, MRR is reviving the movie review section! This month it is living in the shadow of the book reviews. Next month it should have a home of its own.

CURE aka KYAA (JAPAN, 1997)

Self-possessed, tough-minded cop Kenichi Takabe (Koji Yakusha, the shy salaryman from Shall We Dance?) has been saddled with the case of his career, and no one else has been able to put a dent in it. It turns out that corpses are turning up all over Japan with X's cut into their torsos. The killers, when found, are businessmen, housewives, professionals...and are either unaware they're committed the crimes, or if they are, seem strangely at peace with themselves about it.

Takabe, led by insights for his own wife's schizophrenia, notices a pattern no one— not even the psychiatrists— seem to to have caught. He's not sure yet, but strange, repeated comments by each of the murderers suggest they've been acting under the influence of hypnosis, victims of a serial Manchurian Candidate. In other words, the cops shouldn't be looking for a killer anymore, but the man holding the strings.

The violence escalates, and the loop of suspicion slowly closes. Takabe visits an enigmatic psychiatrist whose specialty is deprogramming, and it becomes clear the killer is a former client. When a cop shoots his partner dead for no reason (then goes back to reading his newspaper), and a female doctor kills a supposed rival (then carves off the face), the trail of suspicion (and blood, lots of blood) leads to a former psychology student and textbook psychotic (Hagiwara Masato) who himself seems unsure of his identity and actions, a laconic man with a hollowed-out soul who programmatically induces others to kill.

But hanging around this killer is dangerous, even in a locked-down security cell. In cross-examination, the prisoner has a genius using subtle cues to make people think they really want to do something they ordinarily wouldn't (usually murder) — a Hannibal Lector by proxy. These hypnosis scenes are truly creepy, and mainly because writer/director Kiyoshi Kurosawa has done his homework. He shows the hypnotic process with chilling accuracy, not to mention the psychotronic effect of altered states. The killings are filmed with the disassociation of hypnotically induced action, and the killer's interleaved suggestions (based on real-life, cutting-edge hypnotic technique) are rendered with a subtlety that's almost subversive.

When the demented killer is eventually found and jailed, the game's just begun, once there's a dialog, he's already begun screwing with your mind. The most chilling sequence is a battle of wills between the cop and killer in a dark jail cell: as the killer talks to Takabe, our protagonist discovers too late that, as if falling into a dream, he's already begun to see haunting images — he can actually see the twinkling nighttime sky in a puddle of spilled water, a result of the killer's deft hypnosis. Takabe somehow breaks from the murderer's influence, but it's too late. His obsessive search for a cure for his wife (and a way out from the weight of personal problems) has sealed his fate.

Not unlike Silence of the Lambs (but with more brain-power behind it), psychological thrillers don't get much better than this Shokiku production. The problem for most people is going to be with the film's demands, some unfair. At my sold-out screening, two rows of viewers stuck around for a quarter hour to hear my (no doubt) confusing explanation of hypnotic technique, all of it germane, and all of it only implied in the film. For some, this sketchiness was much more a problem than its violence. Whatever its cosmetic flaws, Kurosawa's film tackles tough material — the link between the psychotic state of remorseless criminals and the disassociations we feel every day, often without knowing it. You don't need a degree in psychology to be queasy about that. —Steve Spinali

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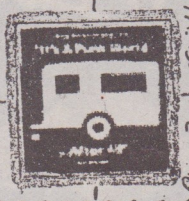

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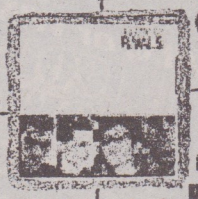

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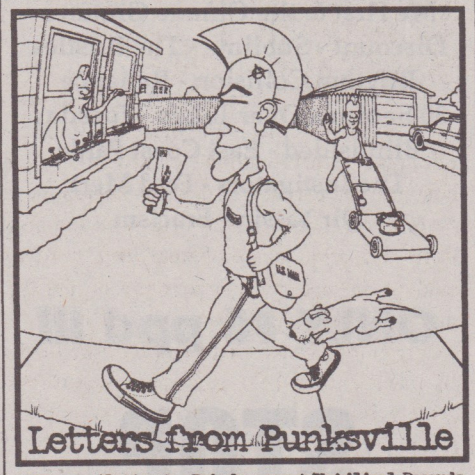

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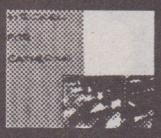

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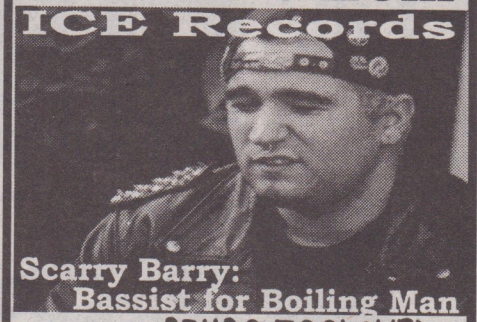

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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings or CD-Rs. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (JB) John Backstrom, (PB) Paul Barger, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (DD) Dr Dante, (JF) Jonathan Floyd, (BG) Brian Gathy, (TG) Todd Gullion, (LH) Lance Hahn, (JR) Jeff Heermann, (TH) Tom Hopkins, (TJ) Tobia Jean, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (DL) Dulcinea Loudmouth, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (IM) Icki Murrmann, (JN) Jah Nell, (DP) Donna Poole, (BR) Bruce Roehrs, (GS) Greta S, (SS) Steve Spinali, (JV) Jason Valdez, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (JY) Jeff Yih, (RY) Rema Young.

THE ADVERTS - "Singles Collection" LP

Looks like they got all seven of their singles on here, both A and B-sides. Included here is the stuff that most people are familiar with, like "One-Chord Wonders", "Bored Teenagers" and of course, "Gary Gilmore's Eyes"– still in my book their one moment of inspiration. Most of the other stuff is okay, but sounds somewhat quaint and even the slightest bit outdated. For a "punk" band they were actually pretty melodic and somewhat thin-sounding, but hey, it was the late '70s, and if you were a UK band that was okay. Interesting, but I'm personally waiting for the 999 rerelease myself.(JY)
(Get Back, Piazza Maltoni 16, 50065 Pontassieve, Firenze, ITALY)

THE ALDERMEN - CD

Do you ever sing in the shower? Have you ever imagined that you were playing in the CLASH, SOCIAL DISTORTION, etc.? It's a fun fanatsy to have, but it becomes a problem when you start to believe that fantasy. You might even start to think that you are somehow the reincarnation of Mike Ness or Joe Strummer, even though they are still alive! Where does it end? Eye shadow? Cliched lyrics about prison, drinking, and smoking cigarettes? Recording records in Jamaica? The ALDERMEN straddle that fence for the entirety of this release. There is enough here for a halfway-decent EP maybe, but in the end it's just someone else's dream. (JV)
(1117 W Newport, Chicago, IL 60657)

ALTA TENSION - "Volveran Los Buenos Tiempos" CD

These guys are a mixed bag if I've ever heard one (which I haven't... but that's not the point, buddy!). First off, they're not all guys. A woman named Ana carries the vocals for these Spaniards, which is a refreshing change and all, but with a voice as gruff as hers, well, she must be smokin' a lot of menthols or somethin'. There's a definite COCK-SPARRER influence goin' on here and of course, DECIBELIOS can be heard as well (they even cover their classic, "Oi! Oi! Oi!"). The lyrics are pretty good left wing, working class stuff and they have a really great tribute song called "1977, No Se Olivda"! But, to be honest with ya, it was a little too metal for my taste, rippin' riffs from JUDAS PRIEST 'n' stuff will only score ya points with the balding pony-tailed guys who work at the Guitar Center. (JB)
(Bronco Bullfrog, Apartado de Correos 1474, 07800 Ibiza (Baleares), SPAIN)

ANTI-NOWHERE LEAGUE - "Return to Yugoslavia" LP

Live in Yugoslavia – the sound quality is great, the songs are tight to the point of being sterile. ANTI-NOWHERE LEAGUE, the classic early '80s UK punk band, sound more or less the same as they did almost twenty years ago - the only thing missing is the energy and enthusiasm of doing something new and exciting. You can feel it in their early records, you can't in this. That's not to say they're slouches now, but after all these years, it just sounds like more of the same. I guess in their situation you can't win. They either change their sound to the point of alienating old fans or keep doing what they do best at the risk of becoming redundant. With that said, this isn't a shabby release, there's just so much more out their better worth my time and money. (IM)
(Knock Out, Postfach 10 17 16, 46527 Dinslaken, GERMANY)

ANTIWORLD - "Wasp Woman" EP

I have a goth skeleton in my closet; I actually saw BAUHAUS in 1982 and that was more punk rock than a lot of what you call punk today. This band is a dead-on 45 GRAVE disciple and I recommend this if you're into woman vocals, creepy organ riffs and bone- chilling guitar fuzz like me. (EC)
(ASOM, 222 W Burnside, Portland, OR 97209)

APARAT/DEAD DRUNK - split EP

Here's an awesome split of raging Swedish hardcore. Both bands are fast and furious with screaming vocals, which is certainly not uncommon of bands in this region. There is a total of 14 songs in ten minutes between the two bands, which tells you they don't fuck around and get right to the point. This comes highly recommended by me, as this stuff is my passion. Get it today. (TS)
(No Deadline c/o Thomas Sundberg, Tallgatan 11, 733 37 Sala, SWEDEN)

APESHIT - EP

Eight tracks of break neck speed hardcore. Each song is an all out barrage of pulverizing hardcore brutality. Singer screams brutally throughout this release. Not for the weak stomached. (CW)
(PO Box 610112, Redwood City, Ca 94061-0112)

ARMISTICE/FLUX OF DISORDER - split EP

A slab of crust/political hardcore. Five tracks total, a little longer song length than the standard hardcore punk fare, which is good. Pretty good release, but did not get a hold of me. Probably worth having though if your a fan of either of these bands. (CW)
(Hunnypot, 1215 Ronan Ave, Wilm. CA 90744)

MUSIC REVIEWS

ARMS REACH/FORWARD DEFENCE - split EP

This doesn't quite reach the level of the YOKEL EP I got two months ago, but it sounds to me like Australia has some crazy shit going on down there. Both bands play tight and aggressive hardcore noise similar to early CITIZENS ARREST and early BORN AGAINST. If I had to chose, ARMS REACH would get my vote. Awesome record, and exciting to see so many good bands from Australia getting exposed to the United States again. (PB)
(Snapshot, PO Box 175, Georges Hall, NSW, 2198 AUSTRALIA)

AS FRIENDS RUST - "The Fists of Time" CD

Pop core band that sounds a little bit like DAG NASTY at times. Five songs, roughly three minutes a peice. Pretty good release, but I got more excited by their name than their music. Oops. (CW)
(Good Life, PO Box 114, 8500 Kortrijk, BELGIUM)

ATTENTAT - "Tatuerade Tårar" LP

There's something about old punk rock from the Sweden/ Norway area – I can't get enough of it. This record compiles the first LP and first two 7"s by Gothenburg's darlings, spanning the years 1979 - 1981. You've heard some of these songs on "KBD #77", "Back to Front Vol. 1" and, of course, "Bloodstains Across Sweden". Listening to the album though gives you a bit of a different perspective on ATTENTAT. It seems a lot of punk bands from this area had a great formula for melodic, yet savage punk songs. Just to prove they're not animals though, they throw in a few heartfelt slow songs, which I personally could do without. Yeah, you can't understand what they're saying, but you'll still be singing along. Save yourself the hundreds you'd spend tracking down the originals and get this. (IM)
(Incognito, Senefelderstr. 37A, 70176 Stuttgart, GERMANY)

AUS-ROTTEN - "Anti-Imperialist" EP

This is a reissue of AUS-ROTTEN's first EP, and it was repressed on red vinyl! This record has almost everything. There are the anarcho lyrics, relentless back-and-forth vocals, and an urgent sounding bass/guitar/drum attack that makes this band one of the most popular patches sported in today's punk scene. AUS-ROTTEN is the best thing to come out of Pittsburgh since cylinder- shaped baseball caps! It really is a must buy for fans of the band, and fans of punk music. (JV)
(PO Box 71287, Pittsburgh PA, 15213)

THE BAD POPES - "Fall in Love With... " EP

The CRAMPS are an obvious reference point here, but they haven't been this rocking or noisy in a long, long while. Why isn't this on Crypt? (DD)
(AML, PO Box 1503, NYC, NY 10009)

THE BEAUTYS - "Liquor Pig" CD

Killer packaging on this gem includes a button, a mixed-drink-recipe place mat, and a complete board-game entitled "C'mon... Be a Liquor Pig with the Beautys". Musically, the strong, spirited female vocals push you around and slap you upside the head as the dynamic, hook-laden music bops you all around. Their two surf tunes crank a cool groove, and classics like "Re:Tard", "Shut Your Pie Hole" and "Not a Punk Rocker" get better every beer and every listen. Truly amazing. (HM)
(PO Box 10037, Ft. Wayne, IN 46850)

BELLRAYS - "Let it Blast" CD

Quite a unique release here. Musically blues-ee punk rock played way stripped-down. "Live,.No Overdubs". But this chick cranks out the vocals in a raw soulful way. Think TINA TURNER's "Proud Mary". Not to be confused with "What's Love Got To Do With It" overkill. Sometimes just raw soul, and at other times something really special. Very rad stuff in my book. (RL)
(Vital Gesture, PO Box 46100, Los Angeles, CA 90046)

BETTY BLUE - "Men in Belted Sweaters" CD

I think this actually came out ages ago. Anyway, John Stabb's current band charge through eight great songs that some people would describe as post-hardcore. I know this may seem obvious and kind of ridiculous, since it's already almost '99, but a lot of this does remind me of what GOVERNMENT ISSUE was doing towards the end. A few more rock-isms and few SOULSIDE-like moments. But there's no one in the world with a voice like that. "Club Pretentious" is really fuckin' funny. (LH)
(8419 Piney Branch Rd., Silver Spring, MD 20901)

BIG BOBBY & THE NIGHTCAPS - "Big Bobby Rocks & His Nightcaps Roll!" LP

From Virginia, these guys belt out a faster-paced, full sound, R&B influenced style of '60s punk. Lots of guitar with a fair amount of twang, a non-stop rhythm section and perfect vocals (and back-up vocals) for the genre. Obvious comparisons would be to the STANDELLS, the CRAMPS and POISON 13. Not usually high on my list of priorities, but this one truly rocks. (KK)
(Screaming Apple, Düstemichstr. 14, 50939 Köln, GERMANY)

BLACK KRONSTADT - "The Free Spirit" LP

Finally the long awaited LP from Victoria's finest, and it's well worth the wait. A heaping helping of brutal black metal-influenced hardcore with amazing male and female vocals. They also write some of the most intelligent anarcho-political lyrics I've seen in a long time covering such topics as the I.M.F., NAFTA. and the struggles of indigenous peoples. It comes in a beautiful gatefold sleeve with a massive poster, too! They are one of the few bands who can kick knowledge and kick my ass at the same time. It gets my vote for one of the best LP's of '98 and shouldn't be missed. (TS)
(Mind Control, 1012 Brodie St, Austin, TX 78704)

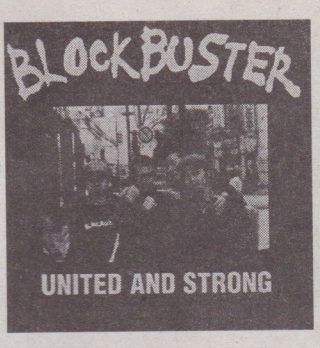
THE BLACKS - "Let it All Hang Out!" EP

The note inside this record says, "I'm sorry for Shane White, but there are no hard rock guitar solos." I was gonna give him the record since I guess they wanted him to review it, but fuck it. One of the songs, "Baby Yeah!", sounds like the music has been taken directly off a T-REX album. Add some distorted rock and roll vocals a la the OBLIVIANS and vary the music slightly and you got the rest of the songs. This is a cool record. There is one guitar solo so I bet even Shane would like it. (CK)
(Wild Wild, BP 55, 92123 Montrouge Cedex, FRANCE)

BLITZKRIEG - "Never Give Up" EP

BLITZKRIEG comes to you from Yugoslavia and delivers tastefully-done punk rock in the NO ONE'S VICTIM/SOCIAL DISTORTION style. The BLITZKRIEG record has expressive vocals with very good guitar lines chugging along behind. This is a band you might watch for in the future. (BR)
(Final Vinyl c/o Spiller, Saarstr. 36 46045 Oberhausen, GERMANY)

MUSIC REVIEWS



BLOCKBUSTER - "United and Strong" 7"

This Japanese streetpunk combo puts in a good effort, sounding like very early SHAM 69 at its best, at worst falls into the same trap of unoriginality that seems to plague most modern oi! bands, but is inconsistent, typically of an up-and-coming scene like the one exploding out of Japan. It's on some nifty blue vinyl. Not much else to say... Guess what? Chicken butt!! (JB)
(Knockout, Postfasch 100716, 46527 Dinslaken, GERMANY)

BLOODY MARY - "Chaos im Wohnzimmer" EP

For a moment I thought Theo from the LUNACHICKS moved to Austria and started this band. Anyway, beside the comparison, this is really good hardcore punk and I've said it before – there's nothing more punk than the German language. (EC)
(Paranoia, PO Box 310, Wien 1013 AUSTRIA)

BOLLOCKS - "Total Fuckin' Bollocks" 10"

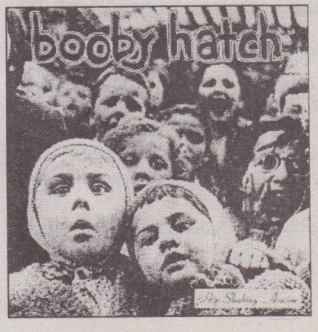
This is very competent straight-ahead Japanese liberty-spike punk in the vein of the CASUALTIES, but better. The groans and choruses pogo through the speakers and beg to be heard live. Especially chant-worthy is "I Feel For You (Fuck You)" which uses the drunken laugh-as-instrument technique with an experienced flair. Once again, I'm sure they put on a blistering live show with plentiful heapings of blood and vomit. I'm impressed that they managed to avoid the obvious appeal of an oi! or two. They also managed to cram a lot of raucous and fun drinkin' stuff on here. (AC)
(Knock Out, Postfach 100716, 46527 Dinslaken, GERMANY)

THE BOMB POPS - CD

I know this sounds crazy, but if you morphed the voices of David Bowie and Getty Lee, you would end up with the singer of this band. I don't know where they are from (they recorded in Detroit), But they sound like they would be doing pay-to-play shows at one of those cheesy rock clubs in Hollywood. They did thank the Viper Room in their liner notes, so I must be right. Shitty-looking monotone cover with no lyrics, no creativity, no address. I'm premenstrual and hungry – maybe I shouldn't be doing reviews in this condition. (DP)
(no address)

BOMBSHELL ROCKS - "Underground Radio" CD

A cool retro/oi six-songer here. Somewhere in between DROPKICK MURPHYS and RANCID. THOSE UNKNOWN, maybe? A catchy anthemic release with strong production and not a weak tune in the batch. Great passionate vocals too. Good stuff. (RL)
(Sidekicks, Ostra Nobelgatan 9, 703 61 Orebro, SWEDEN)



BOOBY HATCH - "Hip Shaking Asscore" EP

I saw these boys from Tennessee at a Mission Records show a few months back and they kicked ass. Ah, the energy of youth. This record is not as good as a live show, but if ya like hardcore in the style of GRIMPLE or LOGICAL NONSENSE, check this out. (DP)
(House O' Pain, PO Box 120861, Nashville, TN 37212)

BRAND NEW UNIT - "Diddley Squat" LP

Another decent release from this Canadian melodic hardcore band. Speedy music and screaming vocals keep this out of the pop punk vein. Think GOOD RIDDANCE and FURY 66. Not exactly my fave type of stuff but this sounds like it could really kick live. (RL)
(Creative Man, 1875 Century Park E #1165, Los Angeles, CA 90067)

BRANDON CRUZ - "The Courtship of Eddie" CD

Brandon Cruz was formerly in the band DR. KNOW, among many others, but he is probably best known as the child star of the television show "The Courtship of Eddie's Father." To put it more bluntly, more people know him for that show more than they do for his music, and this seems to be the audience this CD is targeted for. There is a duet with Brandon and Bill Bixby, his co-star from the TV show. There are four different versions of the show's theme song, and extensive liner notes describing the making of them. The punk music that does appear here seems to be for the most part a very safe representation of what Brandon's done with his various bands. He does thank Tim Yo, but he also thanks K2 (ski gear company), Burton (snowboard company), and Mickey Dolenz (MONKEES). Why? Unfortunately, we all know why. (JV)
(Taang!, 706 Pismo Ct, San Diego, CA 92109)

BRIDE JUST DIED - "We Are the Hungry" EP

Mid tempo, melodic English punk rock on blood-red vinyl. It rocks in that MISFITS on 'ludes way. Songs about Halloween, Norman Bates and vampires. As Count Floyd would say "very scary boys and girls". (MM)
(Neat Damned Noise, PO Box 131471, The Woodlands, TX 77393-1471)

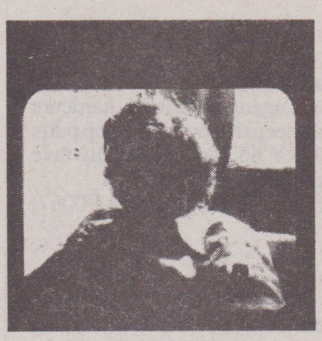
BROCCOLI/PINTO - split EP

On one side, Pinto plays two SoCal pop punk sounding things that did not do to much for me. The Broccoli side fared much better. The first song on that side had a hard edged, jangly, early SAMIAM pop punk to it. The second song on that side had a wimpy PROMISE RING feel to it, but was OK, I guess. (CW)
(Speedowax, 6-8 New Street, Dudley West Midlands, DY1 1LP, UK)

BURNED UP BLED DRY - "Cloned Slaves... For Slaves" EP

Thick fucking hardcore with meaty vocals. For a modern reference, think of a sped-up DEVOID OF FAITH. If you'd like an older one, think first wave Boston hardcore, again sped up, with an obvious '90s touch. I can't imagine any fan of political, throat grabbin' tunes being anything but pleased by this. (TH)
(Slap A Ham, PO Box 420843, Frisco, CA 94142-0843)

MUSIC REVIEWS

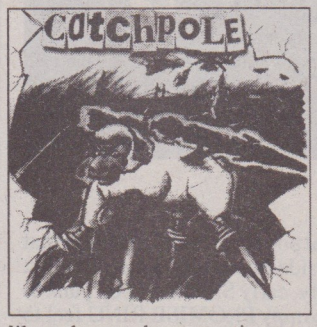


THE CANNICS - "Psycho Dad" EP

Average garage punk, nothing to rave about, and includes the mandatory SONICS cover. (EC)
(Incognito, Senefelderstrasse 37a, Stuttgart 70176, GERMANY)

CAPITALIST CASUALTIES - "Dark Circle" 5"

Man, somebody invested a lot of money and energy into this release. Not only is this a 5" full color picture disc, but it comes in a full-color gatefold sleeve. If that wasn't enough, there is also a full- color mini-poster/lyric sheet enclosed. Fuck, the packaging just blows me away! The amazing thing about this release is that CAPITALIST CASUALTIES show that packaging alone isn't the sole reason alone to purchase the record, for this Bay Area group delivers four more songs of fast, ferocious hardcore that they are known for. (JF)
(Conspiracy Evolve, 260 S Lake #135, Pasadena, CA 91101)



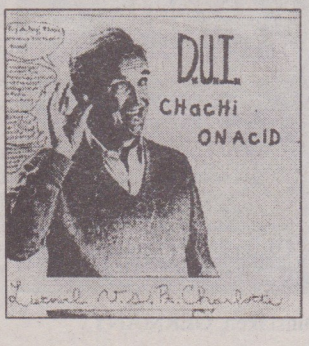
CATCHPOLE - "100$" EP

Damn this is hard. This band from Switzerland is not bad, but they're kind of hard to describe. Each song sounds like it's being played by a different band, and they mix many different styles and it's making me confused. For instance, "Punk" starts out generically hardcore, then there's a riff from ANGRY SAMOANS' "Gas Chamber", and then an emo JAWBREAKER-style chorus. I still think they're okay, tho. If you aren't sure what you like or have a short attention span, this should be right up your alley. (DP)
(Far Out, c/o Roger Merz, Hopfenstr. 2, CH-8045 Zurich, SWITZERLAND)

CATFIGHT! - "Panic Attack/She's Tight"

Fine couple of hard rock songs with appealingly non-hard rock vocals. This is a band that knows at least two LITA FORD songs (although neither of these is). Not unlike a less-overdriven BOBBY TEENS, so thumbs up. (DD)
(Worry Bird, PO Box 95485, Atlanta, GA 30347

CHACHI ON ACID/D.U.I. - split EP



CHACHI delivers basic three-chord punk with extremely dopey lyrics. I'm one for dopey lyrics, but C.O.A.'s humor strikes me as quite unfunny. D.U.I. in contrast seem to going for an ECONOCHRIST style and sound. The irony is that D.U.I.'s serious lyrics are funnier than C.O.A. For example their tune "Don't Steal From Me" erupts with "I cry and I say die! Go DIE!(3x), please DIE!". With a legible lyric sheet, D.U.I. would either enlighten everyone or crack them up. Mediocre at best. (HM)
(Napalm Ape, PO Box 2510, Pt Charlotte, FL 33949)

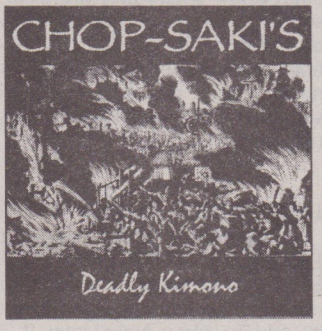
CHELSEA - LP

This would seem to be a bootleg of the first CHELSEA LP from 1979. It's slow, melodic '77 era-style English punk. Commercial sounding (it was on a subsidiary of I.R.S. Records), yet there's some really good punk anthems that are worth checking out on here if you can find a copy. Oh, the last three songs are dreadful. (MM)
(no address)

CHELSEA - LP

Basically one of my five favorite punk LP's of all time here! I'm talkin' 1st LP CLASH and S.L.F. quality. Although these guys (basically Gene October and Co.) went on to do some crappy folk punk in the mid/late 80's, they have put out some good UK punk of late. Anyways, a boot of their first LP of which I've been waiting for a Dojo or Get Back re-issue CD of for years. Basically unavailable since its short-lived release in 1979. Throw out the JIMMY CLIFF cover and you got nine tracks of some of the best UK Brit punk ever. Track down the not-nearly-as-rare "No Escape" singles comp LP while you're at it. Bring on fuckin' "Shock Troops"! (RL)
(no address)

CHOP-SAKIS - "Deadly Kimono" EP



A short story of the "Deadly Kimono Tragedy" sets the stage for this kick-ass release. The SAKIS deliver a loose, urgent assault of unbridled energy in their own spirited pop punk way. I suppose they kick booty in the SCARED OF CHAKA vein. Excellent. (HM)
(Grade Nine, PO Box 267, Denton, TX 76202)

CRASHED OUT - "Here, Now and Real" CD

Wow, another oi! type band that's totally obsessed with "A Clockwork Orange". The thing is, when bands like BLITZ or MAJOR ACCIDENT or now CRASHED OUT dress all in white to look like "droogs" they inevitably look more like Peter Wolf in the "Freeze Frame" video. In this age of bands like HARD SKIN and OIZONE, it's becoming even harder to take legit oi! bands seriously. Anyway, it's generic oi music with lyrics about "the lads" and all that. So if you like that kind of thing you will buy this, because it's all the fuckin' same anyway. (LH)
(Crashed Out, 37 William St. West, Hebburn, Tyne And Wear, NE31 1DQ, ENGLAND)

MUSIC REVIEWS

CREATURES FROM THE TRASH LAGOON - "Purple Knif" EP

Roots-devoted "trash" rock from the howling backwoods of Germany. OK? Three songs to stick on that tape right after the new METEORS LP. Yowl. Damn, this paper cut itches like crazy . (RW)
(Sinner)

CRIPPLED HEROES - "Cycle Of Oppression" EP

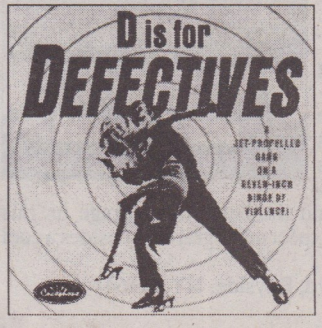
Power violence questioning oppression in the US. Except for a few empty breakdowns (I'm say this more as a recording flaw than a musical flaw), this rips. It has the power, the anger, and the defiance we all look for in our rock. (TJ)
(Diabloarchy, 12760 Fransico Apt #2, Blue Island, IL 60406)

LOS CRUDOS - "1991-1993 Los Primeros Gritos" LP

In what may be their swan song, Chicago's finest bust out the collection so many have begged for – the compilation of their unavailable EP's, comp tracks and the like. Including a booklet with liner notes, history and the CRUDOS mandate, it's a fitting tribute to one of the most important hardcore bands of the eighties. Returning politics to the hardcore equation, their influence will be known for the foreseeable future. (TM)
(Lengua Armada, 2340 W 24th Street, Chicago, IL 60608)

CRUEL FACE - "Terrified" EP

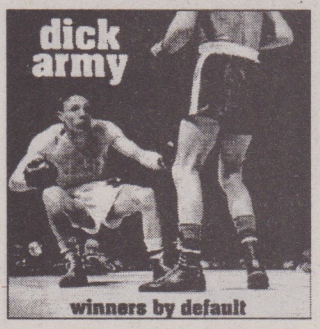
Loud, blistering punk-thrash from Brazil, with snarling/ screaming vocals and tuned-down bass. Ten songs. (AM)
(Sin Fronteras, PO Box 8004, Minneapolis, MN 55408)



THE DEFECTIVES - "D is For Defectives" EP

Excellent rock 'n' roll, fast and loud the way it should be. I'm truly impressed, reminds me of the MUSIC MACHINE minus Sean Bonniwell's baritone. (EC)
(Cacophone, PO Box 6058, Albany NY 12206)

DICK ARMY - "Winners By Default" EP



On the front line deep-throated, DICK ARMY stick the metal to the pedal with raw, drunk 'n' punk erection that allies with LIMECELL in sound and big boy vocal stylings. These boozers with balls punk 'n' roll for all the right reasons. Remember what fun is like? Minus the hair product, pretention and money?- Yes sir, get a cool buzz and join the ranks kiddies. (DL)
(AML, PO Box 1503, New York, NY 10009)

DIE EEYORE - "One Hump Babies" EP

12 rocking songs of whiny punk rock similar to the GRUMPIES without a female vocalist. While this isn't going to set the world on fire, it's the type of band that is probably a bunch of fun live and don't take themselves too seriously. (JF)
($2, PO Box 15, Dayton, Oh 45409)

DISAFFECT - "Powerless With a Guitar" LP

Marble-colored vinyl! Crust! Posthumous release from DISAFFECT, who include a brief history of the band and their ideas about the music industry and D.I.Y. in the liner notes - packaged as a little 'zine. It's sad to think a band this good is no longer around, but at least you can buy this record and experience Linda Entwistle's gargled vocals. Let's not forget some very on-point lyrics. There is a book out now that tells of a handful of bands that no one remembers. One of the bands included is CRASS(?). Here is proof that such claims and speculation are born of ignorance, BUY THIS RECORD! (JV)
(DISAFFECT c/o Joe, 7 Straiton Street, Carntyne Glasgow, G32 6JA, SCOTLAND)

DONNAS - CD

Before they got into the mediocre POISON/MOTLEY CRUE thing, (and I hate to admit it but I saw those bands and the new DONNAS are no MOTLEY CRUE) they did this wanna-be RAMONES-gone-amateur thing. This is a collection with their first LP and first three singles. One sound and proud of it. Great stuff actually. Hey, I thought their manager Darin (ex-SUPERCHARGER dude) wrote all their songs, but he's never credited. What's up with that? It's never mentioned on MTV or in interviews. I liked this. (RL)
(Lookout)

THE DRONES - "Take Shelter" LP

An off-the-board cassette mix of this veteran British band on their tour of Japan presents forty-plus minutes of melodic, rough-edged classic-style punk rock with cool lead breaks, all recorded live. Always a less-than-consistent band, it's trax like "Lookalikes" and "Corgi Crap"– their bonafide hits– that come off the best; still, this rough-edged slice will appeal to fans of rootsy punk rock (and obviously, '77 addicts). Decent outing. (SS)
(Alternative Action, PO Box 174, 11101 Riihimaki, FINLAND)

MUSIC REVIEWS

THE DRAGS - "I Killed Rock 'n' Roll/Blacklight"

.....I think I reviewed something by these fuckers a long time ago and it sucked pretty hard..... I don't know, I can't remember..... there's so many bands out there with the same name..... anyways, this is actually quite nice... I took one look at the stupid cover and was about ready to lay in..... but the performance on the black platter saved the day..... you see, these days I judge ALL books by their covers..... you have to.... there's just too much shit going on..... but..... the little piece of paper that came in this record claims that the DRAGS are "an amazing lo-fi rock band"..... well, nothing is amazing anymore.... yes it is sorta lo-fi..... and yes it certainly does rock!!!!!!!! The A side is moving with that "I Can Only Give You Everything" hook..... two cocks up here... the B side is a bit ANGRY SAMOANSish..... so-so, but over all I tapped my foot and put my hands down my pants and smelled my fingers..... (SW)
(Empty, PO Box 12034 Seattle, Wa 98102)

DROPKICK MURPHYS/OXYMORON - split EP

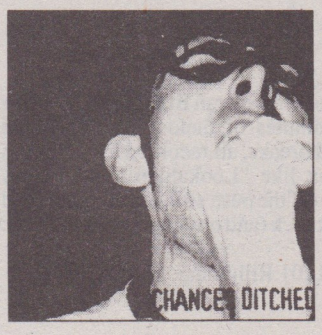
Right fuckin' on! As far as I'm concerned, Al Barr has taken the MURPHYS above and beyond. Their last singer is a cool guy and all, but his vocals were way too sing-songy. Anyway, they turn in one original on this that is so good its hard to describe. Something like old SPRINGSTEEN or C.C.R. done oi, oi style. Really rootsy (not in some namby-pamby RANCID we-wanna-be-the-CLASH way, mind you). Awesome! They follow this up with a rockin' version of "Watch Your Back" by COCKSPARRER (which, come to think of it, I should be doing considering some of the dumb things I say in these pages). On the flip, OXYMORON rocks hard with two pogo punkin', sing-along tunes, one of which was on their last album. This band is always at its best taken in short bursts. It would seem that there is some hope for the street punk scene after all. (RM)
(Flat Records, PO Box 7504, Quincy, MA 02269)

D.U.I. - "The Assertion of Collaberation" CD

Hope your having a great time, but this needs more time in the oven. Fast punk with gruff vocals. I see your potential. (TG)
(Napalm Ape, PO Box 2510, Pt Charlotte, FL. 33949)

DULAC SWADE/SPICKLE - split CD

How the fuck did this piece of shit make it into the review bin? This has as much to do with punk as the Anne R. Key column has to do with the truth. This is just bad funk-influenced rock from both bands. Of course, this is from New Orleans, where you go to drink, not rock. (JF)
(Eightythirteen, 8214 Plum St., New Orleans, LA 70115)



E-CLASS - "Chances Ditched" EP

Very, very throaty emo-pop punk. Kinda like HOT WATER MUSIC or SAMIAM. I wanna like this and I hate to be a stickler, but these vocals are way the fuck off key! I may groove on the emotion at a later date but for now, nuh-uh. (RL)
(Grade Nine, PO Box 267, Denton, TX 76202)

8 EYED SPY - "Live" LP

Originally a ROIR tape, LYDIA LUNCH post – TEENAGE JESUS & the JERKS was too artsy for the punks and still is too artsy for me. I can appreciate this for its historical value and for the hysterical notes on the back cover: "I saw the band 20 times and they never failed to get me hard". Well, this record didn't get me hard. (EC)
(Danceteria, 611 Broadway #214, NYC, NY 10012)

ELECTRIC FRANKENSTEIN - "Listen Up, Baby!" 10"

These fellas from New York are really given J-CHURCH a run for their money in the vinyl output department. This release is of note, because it has their old, old singer on it instead of their new, old singer Rik L. Rik. The new, new singer can be found on the LP reviewed this month. When on a 45 or EP, I think ELECTRIC FRANKENSTEIN are at their best, knocking out some extremely solid punk rock n' roll. I find that longer formats give them a bit too much room to wank and drains their punch, which is the case on several tracks here. (TH)
(Man's Ruin, 610 22nd St, #302, San Francisco, CA 94107)

ELECTRIC FRANKENSTEIN - " ...With Rik L. Rik" EP

These guys put out more 45's than any other band I can think of (incidentally, I heard they also just plain *put out* more, but that's neither here nor there). Fortunately, they rarely release a dog, and this one's no exception. Garagey, kinda sounds like the STOOGES. This recording is looser and more trashy than the last E.F. record I reviewed, and that's good. I don't know much about Rik L. Rik other than that he was on some Posh Boy comps and on some split with the SIMPLETONES. Just another old guy, go ask your mama about him. (JN)
(Munster, Apdo. 18107-28080, Madrid, SPAIN)

ELECTRIC FRANKENSTEIN - "Spare Parts" LP

Another package from these guys with four new originals (of which one is a pointless guitar workout instrumental), two covers and three live cuts. Does this smack of padding here? As I mentioned to Mr. Tom Hopkins, these guys somehow seem to release a zillion records but still put on the same 10 songs on them, at least that's my impression. I guess the guy from VERBAL ABUSE is gone and their old singer is back, which is just fine with me cause this guy imparts more of a 1977 thing while the other guy is more '83 and I suspect these guys collectively always favored the pre-1980 factor anyway. Good ole fat-chewing classic DEAD BOYS- derived punk rawk with the best tunes being the old live ones. Good and reliable if not exactly new. Think of them as a less-balding, less- fat and faster version of the COSMIC PSYCHOS and everything will be okay. (JY)
(Get Hip, PO Box 666, Canonsburg, PA 154317)

ENDANGERED FECES - "Famous Anus" EP

The sophisticated humor starts off with a Beavis and Butthead intro, but the FECES disappointed me by failing to deliver that style of humor throughout the EP. "Barney the Dinosaur Touched Me in My Special Place" should have sharper lyrics and searing guitars, and "I Saw Jay Levitz Waiting for the Q27" seems to be an inside joke about one of the band members which loses me completely. I was expecting (and will expect in the future) songs like "Soiled Undies" and the belch/fart barrage on this version of "Tie a Yellow Ribbon". I expect more graphics besides a cool cover in the future as well. (HM)
(Doody Haüs, 67-46 Springfield Blvd, Bayside, NY 11364)

MUSIC REVIEWS

ETHNIC - CD

With ETHIC's noisy HC sound, it's no surprise that the band is made of former members of HALFMAN and LAMAGNA. This is not just a rehash of their previous bands, but they bring forth new fervor and emotion. Only four songs here, so let us wait and see what time does in creating a full-length. (TJ)
($5: Framework, PO Box 216, Port Jeff.Station, NY 11776)

THE EUNUCHS - "Revved-Up Youth on a Thrill-Rampage" LP

A bunch of teenagers from Mississippi blast through an attempt at blues-influenced rock and roll, but get it mixed up with punky vocals. It was recorded as quickly as humanly possible by Jay Reatard, who might be aiming to be the next Jack Oblivian. An interesting collection of teenage angst, sexual frustration and just plain stupidity. I don't want nor expect any more from my rock and roll, and that's the way I like it. (CK)
(Sack O' Shit, PO Box 308, Kankakee, IL 60901)

FAKE HYPPI/HEADACHE - split EP

FAKE HYPPI is heavy, heavy on the melodious guitars, but the recording levels jump so drastically between songs that it's difficult to see how intentional this is. They also like to chant in the "improving unity in the scene" vein, but the tunes fall a bit short. Too much chord manipulation, not enough thoughtfulness to really spark my concern. Mmm...I have fond memories of a SF Peninsula band called HEADACHE whose rock 'n' roll sent me straight to the hospital, but things are slower back in France... the French HEADACHE has deep grimy bass and guitar that occasionally spaces out in interesting places. The distorted monotone vocals sound energetic but thin, like listening to your neighbor's hard rock band through a flimsy wall while suffering from a bad hangover. FAKE HYPPI sings en Anglais – so does HEADACHE, I think. (AC)
(Panx, 5058 31033 Toulouse Cedex 5, FRANCE)

FALLOUT - "Tales From the Industrial Revolution" CD

This is an album of singalong, catchy punk, in the vein of the CLASH or STIFF LITTLE FINGERS. The singer has an interesting voice - at times he sounds Scottish or Irish, but the band's Canadian, so that could explain it. They also throw in a BILLY BRAGG cover, which sounds okay, although such practices should be generally discouraged. There's also a trace of NAKED RAYGUN in here too. Not bad. (AM)
($5, Red Menace, PO Box 65112, 358 Danforth Ave, Toronto, ON, CANADA)

FAT DAY - "Futoribi" CD

Lucky for you CD dorks out there, both of FAT DAY's super-geeky, super-fun, super-spastic albums have been put on one shiny aluminum disc. Recently a Frisco type informed me that you either get FAT DAY or you don't. Well, I guess I "get" their short, manic, yet lighthearted blasts. I recommend this as your final exam theme music if'n you're still in school. (TH)
(Devour, PO Box 108, Boston, MA 02117)

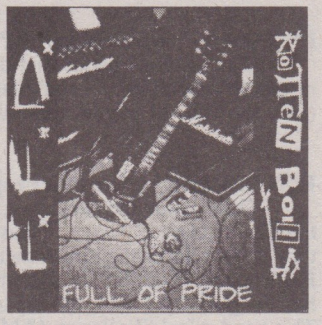
FAY WRAY - CD

A bargain at four bucks, I must say. Strong pop punk with emo overtones a la J CHURCH. A bit of variation a la J CHURCH also. PIXIES fans too, I suspect. Although nothing ground-breaking, a pleasant toe tappin' disc for sure. (RL)
($4, No Idea, PO Box 14636, Gainsville, FL 32604)

50 MILLION - "Bust the Action" CD

When 50 MILLION started out they were two guitar-playing brothers who would play through battery operated amps, distorted so much they were practically feeding back. I once followed them around San Francisco as they went from record store to record store doing spontaneous in store performances. They have great songs, punk and angst-ridden, and cool, distinctive vocals. Now, a few years later, they have added drums and bass. It's much louder, chaotic, noisy and spastic, yet they have the same basic style. The vocals get buried a bit and the songs are more varied, but overall, it's a great record. I just miss the old days. I guess I'm getting old. (CK)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146-0402)

F.F.D./ROTTEN BOI!S - "Full of Pride" split EP



F.F.D. plays good punk rock with political lyrics. In "Boot Boys" F.F.D. sings: "Fascists motherfuckers look at your back– you are gonna pay!". ROTTEN BOI!S continues the fast punk on side two where the band sings "We're Proud to be Punx" and "Drunk on the Streets". This record has good songs about all your favorite subjects: fighting, drinking, and pride amongst the skins and punks on the street. (BR)
(Skooter, Via N Mazza 653 37129 Verona, ITALY)

FIREBALLS OF FREEDOM - "Viva El Gato" EP

Another in the growing stable of Empty's trashier bands. FoF add a more eclectic, quirky touch to the genre of full-throttle, guitar wankin' trashrock. At times they remind me of "Sex Mad"-era NOMEANSNO. The louder I listen to this, the better it sounds, but even then it doesn't grab me enough to make me wanna play it over and over. (IM)
(Empty)

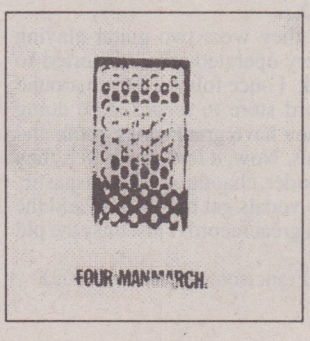
FISTICUFFS/KILL YOUR IDOLS - split EP

The FISTICUFFS sound like a faster, more metal version of FILTH, right down to the screechy vocals, which are the closest thing to Jake Filth's I've heard. KILL YOUR IDOLS has a singer who sounds a bit like the guy from the ANTI-HEROS, with the music being fast, catchy and aggressive hardcore which brought the BATTALION OF SAINTS and DEAD SILENCE to mind. Some rockin' stuff here. (RM)
(Motherbox, 60 Denton Ave, East Rockaway, NY 11518)

4 GAZM - "Here, Kitty... Kitty... " CD

From the looks of this all-gal group, I think it's safe to say this band doesn't take much shit. That shows in the music too. Sometimes really punk rockin' a la the GITS, and at other times more dark, like let's say, GUN CLUB. Being from LA or least the general vicinity, I hope these folks are rooted in punk rock and not the burned-out biker glam thing down there. It's hard to say. Still a cool release anyways. (RL)
(Vegas, PO Box 2175, Newport Beach, CA 92659)

MUSIC REVIEWS



FOUR MAN MARCH - "A Short Line to Last Place" EP

Another band that seems to have heard one too many early '90s Ebullition releases. What you get here is angry, thrashy post-HC, with token emo/artsy parts that seem to be thrown in at random. This stuff really doesn't move me. It sounds too self-conscious and forced. They do have great song titles, though. (BG)
(000 Records, 13709 Eaglesnest Bay, Corpus Christi, TX 78418)

FBOMB - "White Noise" EP**

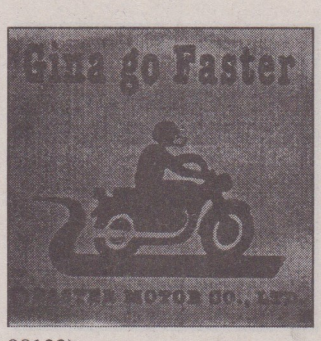
One of those bands that does the retro thing with not-so-great results. Wannabe UK '77 stuff that falls flat, material wise. Oh well. (RL)
(Groundswell, 87 Euclid, Columbus, OH 43201)

FUN PEOPLE - "The Fun People Experience" CD

Once again, the packaging bewilders me. The last CD I got from them came in a 12" sleeve, at least this one's only a 7". And once again, they deliver a rousing effort, their combination of Spanish and broken English over DESCENDENTS melodies and S.N.F.U. hardcore making me feel glad that I made the trip to the East Bay to see them last month. This band rules! Six Songs. (AM)
(Ugly/Las Feos Discos, CC48 Soc. 49, CP(1449) Buenos Aires, ARGENTINA)

GASP - "Drome Triler of Puzzle Zoo People" LP

Have no fucking idea what that means, but I'm down either way – this is probably the best record I heard this month. Complex, intricate yet powerful, it manages to straddle the fine line of talent and aggression. Defying convention, the cryptic title, graphics and lyrics do nothing to remove the mystery. Impressive stuff – unusual for a band to be this weird and this memorable on the same record! (TM)
(Slap A Ham, PO Box 420843, San Francisco, CA 94142)



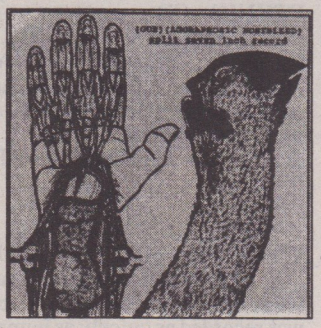
GINA GO FASTER - "© Faster Motor Co, Ltd." EP

This record has two qualities that I like in a band, guitars and distinctive, if not slightly annoying, vocals. The songs are catchy too. It's just that something is not right. My toes are tapping, but my teeth are clenched. Hmmm. I bet this is one of those records you have to listen to a hundred times before you realize how great it is. Maybe I'll do just that. (CK)
(Shaky, PO Box 221007, Seattle, WA 98122)

THE GLORY STOMPERS - "ninesixnineseven" 10" LP

The GLORY STOMPERS hail from Toronto, Ontario, Canada and recorded a remarkable split 12" with the TEMPLARS a while back. Now they live miles and miles apart (one on either end of the country and one overseas in England). Every year the GLORY STOMPERS get together for a week or so to produce a handful of new songs. This 10" (also available on CD format) contains their 1996 and 1997 output. This is full-volume streetpunk with explicit lyrics about life in these times. Collect all the GLORY STOMPERS records! (BR)
(Knock Out, Postfach 100716, 46527 Dinslaken,GERMANY)

GOB/AGORAPHOBIC NOSEBLEED - split EP



What would you expect? ANB - fuck, what can I say - seven songs at 45 rpms on one side of an EP. ANB cranks it out blistering fast with tempo changes. Don't you worry, GOB keeps up with their noisy, hypnotic style of HC. Luckily, you don't have to question when it comes to some bands and their overdrive HC. (TJ)
(Bad Card, Sylvain Vilette, 48 Rue Du Potager, 91270 Vigneux Sur Seine, FRANCE)

GOD HATES COMPUTERS - "Morons" EP

They have a great fucking name, and with a song title like the already classic, "Get Me the Fuck Away From These People," this record is worth picking up for their genius naming-of-things alone. I'm kind of bummed there's not a lyric sheet or any information. Musically, they fall in a grey void, defying catagorization beyond good and fun (but definitely *not* stupid and sloppy), which is another plus as far as I'm concerned. (IM)
($3: PO Box 55125, Portland, OR 97238)

GOTOHELLS - "Burning Bridges" CD

I'm always stoked when bands that are clearly in their mid-to-late twenties toss out song titles like "Teacher's Pet" and "Hot-Rod High" (as in "I'm goin' to"), like they're running late for their 4th period Algebra class. Maybe if they were still really teenagers, they'd know that the high-school kids of America now drive chopped-and-lowered '97 Acuras instead of '57 Chevys, their on-board CD players blasting SUBLIME and PUFF DADDY instead of the DEVIL DOGS... a band that have clearly influenced these dudes, from the guitar leads right down to the vocal phrasing, very much in the mold of Steve Baise. Twelve tracks of retrograde rock 'n' roll driven headlong into more-recent punk and hardcore styles, lotsa chunky guitar buzz and vocals buried discreetly in the mix. Big fun.
They're a good band, even though the aim for the obvious a little too frequently here. (JH)
(Vagrant, 2118 Wilshire Blvd #361, Santa Monica, CA 90403)

GREED SEED - "20 Years Too Late" CD

More sensitive-white-guy anthemic pop punk. Can hear touches of MR.T, even GREEN DAY, but with bigger-sounding guitars, pretty decent hooks too. But if I get another record like this again... AAARRGGGHHH!. But seriously, folks... how many bands have YOU heard like this, does it number in the millions? Please hit me over the head, okay? (JY)
(Bratt, PO Box 427, Tewksbury, MA 0187)

THE GRINDERS - "Say Cheese" CD

Shit, didn't expect much here. Lame black-and-white drawn cover, a band that looks like BON JOVI. But actually this is very DOLLS, STOOGES–like shit with an out-of-control guitarist who's doing his best to bring James Williamson back from the dead. Also some nice pop touches and a feel that sometimes approaches old ZZ TOP or something. So yes, you can say it's not punk, not metal, not pop-punk, but somewhere where all that shit intersects. And you know its totally accidental, these guys didn't sit down and plot their "aesthetic course". Just fucking came up that way. The weird high-pitched, in-the-background lead vocals and some truly excessive guitarisms actually contributes to the general confused air. Still on all counts, not a bad record. (JY)
(PO Box 90363, Rochester NY 14609)

MUSIC REVIEWS

THE GRINNERS - "Psychoville" LP

.....FUCK!!!!!!!! This record is so fucking terrible that I'm at a loss for words!!!!!!!!!!!! Jeezuss!!! I guess this bunch is from Germany..... these guys are trying hard to rock, but..... every song sounds the same.... same pace... same loud Marshal wall-of-noise guitar sound..... and to top it off there's no vocals..... the voice is produced down so low that it sounds like a whisper... serious..... there's a singer here, belting it out somewhere in the backgroud..... I guess most would classify this as "high energy" rock 'n' roll.... but not I, my friends..... I classify this as dog shit on the bottom of my shoe..... (SW)
(Incognito, Senefelderstr. 37A, 70176 Stuttgart, GERMANY)

GRINNERS - "Psychoville" LP

I think Shane needs a little rock n' roll nurse to help him see the light...we'll see that he gets his prescription real soon....For the rest of us medicated inclined, THE GRINNERS will spike you with 11 electric-speedballs complete with high-velocity, psycho-guitar driven work in the vein of THE PLEASURE FUCKERS and even local hotshots, THE CHEAP DATES. This has got a big wank-a-thon sound and blown out distorto-vocs. If you play it smart you can trade in your ZEKE records, and you won't even have to pay for this one! (DL)
(Incognito, Senefelderstr.37a, 70176 Stuttgart, GERMANY)

GUTTERSNIPE - "Never Surrender, Never Give In" CD

The best thing out of Sweden since ABBA and meatballs!! These Sven's kick some serious boo-tay!! They need to put out a full length, and soon! Dodgy Dave oughtta bring these guys over and have a smorgasbord. Only six songs on this one, including a JIMMY CLIFF cover (serious originality points on that one)!! Good lyrics, and powerful streetpunk with catchy-as-hell sing-a-long choruses. Sorry, Stewart, but we're dippin' into the college fund to buy this one! Right?! (JB)
(Sidekicks, Ostra Nobelgaten 9, 703 61 Orebro, SWEDEN)

HARD TO SWALLOW - "Protected By The Ejaculation Of Serpents" CD

One look at the outside of this CD's artwork and you would understand how this could end up in the Death/Prog Metal dollar bin at your local used record store. You see, about 10 years ago there was this band called OLD LADY DRIVERS, and well, it wasn't entertaining for more than five minutes and now that I'm older it's even less interested. (PB)
(Household Name, PO Box 12286, London, SW9 6FE, UK)

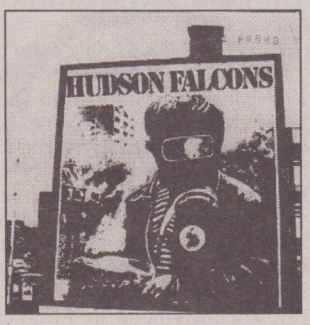
HEIDNICK STEW - "Trials and Tribulations" EP

Bang yo' frickin head! Oi! You know what I mean? MURPHY'S LAW comes to mind when I listen to these guys, and (because I'm old-school 'n' shit) Seattle's DEHUMANIZERS, but they probably don't know it. Pretty damn good production quality, and not too bad lyrically – for a Jersey band. Stuff callin' straight-edge the shit that it has become, and even a love song to let you know these guys are really just a bunch of pussy-cats when it all comes down to it! Makes me all warm and gushy inside! Or maybe that's just the burrito I ate. Yep, that's the one! (JB)
(Headache Records, PO Box 204, Midland Park, NJ 07432)

HIDEOUS MANGLEUS- "All Your Friends are Dead" CD

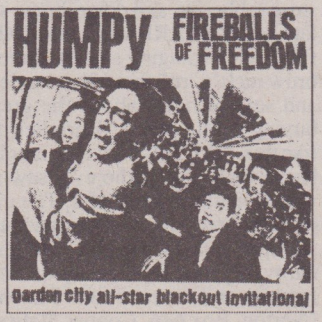
Anybody remember these dudes? They had two EP's a long time ago and it's rad to see these dudes resurrected. Their style hasn't changed a bit, it's still death metal/grindcore with some great tongue-in-cheek horror/gore lyrics. IMPETIGO comes to mind as a reference. These guys always came off to me as kids who didn't listen to death metal playing death metal, that's what makes their shit rad.Thirty songs total. (MW)
(Ecocentric, Drosselweg 6-D, 65812 Bad Soden/Ts, GERMANY)

HUDSON FALCONS - EP



If Mick Jones, Paul Simonon, and Bernie Rhodes had recruited Bruce Springsteen to be their lead singer way back when, instead of Joe Strummer, this is probably what they would of sounded like. Oi-ish sounding music with Jersey-style, pro-worker lyrics, and there you have it. Or, if Van Morrison had been born in Allentown about ten years later than he was, then moved to England in time to front COCK-SPARRER... never mind. This is pretty good, but would definitely try my patience at some point. (JV)
(Final Vinyl, c/o Spiller, Saarstr. 36, 46045 Oberhausen, GERMANY)

HUMPY/FIREBALLS OF FREEDOM - split EP



Here are two bands from Montana, of all places. And guess what? This single rages! The HUMPY side especially. Totally low cost production that does this slice great favors. Why is it that some of the best music comes from outside the big cities? I don't have enough space to share my thoughts. (TG)
(Wantage/Pink House, PO Box 9081, Missoula, MT 59807)

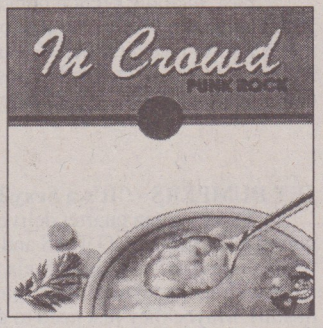
HUNTINGTONS - "The Only One" CD

Four songs of cleanly-produced *la la la* RAMONES-inspired punk rock. Almost as rocking as 1998-era QUEERS. (JF)
(Flying Tart, 1222 16th Ave S, 3rd Floor, Nashville, TN 37212)

HUNTINGTONS - "All The Stuff (and More), Vol. 1" CD

This is a collection of their first LP, EP, and other tracks. I didn't know they had anything before their great "Fun and Games" LP! Must find these. Mental note. Hey pals... these guys do the RAMONES. Get in line, I guess, but these songs are really good. I haven't heard a bad HUNTINGTONS release yet. I love their new LP too I must say. QUEERS, SCREECHING WEASEL, HEAD, etc... fans take note right now! (RL)
(Burnt Toast Vinyl, PO Box 42188, Philadelphia, PA 19101)

IN CROWD/SACRED MONKEYS OF BALI - split EP



IN CROWD play poppy punk that sounds like an old SOCIAL DISTORTION demo or something. It's okay and the vocals are kind of different and deep in a good way. I really love the SACRED MONKEYS OF BALI song. Really simple indie pop sort of song structure with a bit of an emo mix to it. Kind of like a more straight-forward CHAVEZ, which is a good thing. (LH)
(G,VN, 435 16th St #2R, Brooklyn, NY 11215)

MUSIC REVIEWS

THE INDOLENTS LEGION - "Your Mom Smells Like Yesterdays Diapers" CD

The LEGION blitz outta the starting blocks with the best of their 23 tracks, "Bye Bye Diapers", a speedy out-of-control assault with an OP IVY-ish ska part thrown in. The rest of the CD blazes through "Slap a Ham"-style, fitting 23 songs in 24 minutes without any other ska tendencies. The LEGION won't stand for getting us lost in the variety of their lyrics. Instead of lyrics, brief synopses providing the gist of the song help us cut through the crap. Another plus is the lack of band identity where the outside of the CD has no band title simply "I.L." on both spines. Besides the booklet's crude comics, the INDOLENTS LEGION name only appears on the CD itself and twice in the introduction. Young, innocent and way punk. (HM)
($7, Tobular Onular, 105 Berkeley Rd, Andover, MA 01845)

JACK STARR - "Chicken/U.F.O."

Brings to mind images of abandoned parking lots, convenience-store robberies, and down-home serial killers stalking the innocent. The late JACK STARR was a true 20th Century renaissance man, talented in fields as far-ranging as movie-monster make-up, stage magic, and low-brow rock 'n' roll that fell a couple notches short of JERRY LEE LEWIS and several rungs above the great HASIL ADKINS, available to the buying public on the "Born Petrified" LP and various oddball releases like this. "U.F.O." is a real paranoid classic, a low-key testament to every backwoods yokel who ever saw a flying saucer over his yard and met with ridicule because of it. The main course is "Chicken", one of those perfect three-minute sides custom-made for repeated listening, a real stomper with Jack rantin' and testifyin' about grease clouds and dead barnyard fowl. Real grimy down-home sleaze, without all your fancy haircuts and costumes and Marshall stacks. (JH)
(Norton, Box 646, Cooper Station, NY 10003)

JENNY PICCOLO - "Joined at the Brain" EP

This is on a mega thick vinyl, and is also a picture disk. This is in the same vein as their "Information Battle..." LP: short songs of less than a minute, with various tempo changes. This release has about 13 songs, but I cannot tell for sure, what with it being on colored vinyl and all. I have enjoyed all their releases, and this one was not a letdown. Buy. (CW)
(Three One G, PO Box 1786262, San Diego, CA 92177)

JERKY TURKEY - CD

Fast, melodic French punk, that is heavy on hooks. I like that the guitar isn't completely distorted on every song, and the cool organ parts, too. It gets to be a bit much if you listen to the whole thing through, but it is good in small, controlled doses. (BG)
(Total Heaven, 6 rue De Candale, 33000 Bordeaux, FRANCE)

JET BUMPERS - "It's a Sexy Burnout" LP

This German quartet deliver a sound somewhere between middle period NEW BOMB TURKS and the RAMONES. The only problem is, while those band had some dirt in their sound, the JET BUMPERS don't seem to drag that extra little grime that I need when listening to this type of stuff. Maybe they just need to get kicked in the face a little more. (JF)
(Radio Blast, PO Box 160308, 40599 Dusseldorf, GERMANY)

JETPACK/THE PILLS - split EP

I guess there are a few good bands lurking out there in the hinterlands, without all the slick packaging and studied poses plaguing everything from modern country & western to the latest Swedish death-grind combo. JETPACK are compact, stripped-down hardcore – in the best sense of the term – three tunes with punchy rhythms, anguished vocals, fast and vital. The PILLS are on a whole other (wrong) side of the tracks, a sleazy take on sixties teen beat filtered through a screen of amphetamines and aural guitar-fuzz. "Talk Down to Me" and "Don't Matter if You Die" are right up in lights with the best of the early MAKERS – great stuff on both sides, really. Here's hoping that they stay true to the grubby spirit of this EP - and never fuck it all up with generic "Big Daddy" Roth-inspired cover artwork. This is good.(JH)
(Cobra Sect, PO Box 2601, Pullman, WA 99165)

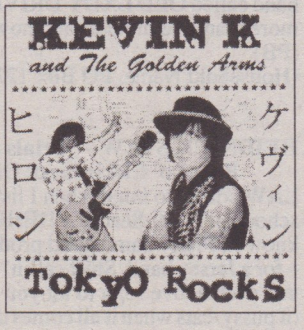
JON COUGAR CONCENTRATION CAMP - "Too Tough To Die" LP

This is yet another mediocre band covering a mediocre record by THE RAMONES. Why does this continue to happen? Because sadly, this is the attention span of pop punkers across the land in 1998. Unfortunate indeed. (PB) (Liberation Records, PO Box 17746, Anaheim, CA 92817)

JUST ONE DAY - s/t CD

It's on Snuffy Smile so my hopes ran high and I wasn't disappointed. I wasn't familiar with this band before, but I soon warmed to their indie-pop stylings. DAG NASTY is the first comparison that comes to mind, but early, Smalley (or even Brown) era. When they bring it down a level, though, they start to echo SUPERCHUNK. I don't throw 'CHUNK references around willy nilly, so you know this rocked my boat. (AM)
($10, Snuffy Smile, 4-24-4-302 Daizawa, Setagaya-ku, Tokyo 155, JAPAN)

KEVIN K & THE GOLDEN ARMS - "Tokyo Rocks" EP



So this guy Kevin K rakes together an all-star band of the local Tokyo rock talent and dashes off this two-song EP. A cover of 'Steppin Stone' and an original, 'Melody'. Loud, dumb production and thin NY-nasal vocals make this a record I don't need to play again. (RW)
(AOK)

KITTY BADASS - "One Cell At a Time" CD

At it's best, this melodic punky quartet reminds me of that one good BLITZ BABIEZ (from Australia) song on the "Cooperation not Competition" 7". Otherwise, they remind me of the not-so-great BLITZ BABIEZ stuff I discovered when I bought their album. When Jeannie's vocals are looser, they waver around a little like SIOUXSIE over a spunky up-beat, and that's just plain weird. One of the fellas in the band sings on several tracks, and he's even worse. They're all over the place on this record, but I'm not sure where they're trying to go. (AC)
(Elevator Music, PO Box 1502, New Haven, CT 06505)

MUSIC REVIEWS

KLINGONZ - "Uuuurnchk!!" LP

These guys have been around for more than a few years now, doin the psycobilly thing they do. As usual the sound quality does 'em in for the first time listen. But strugglin to listen through the muck of a mix is always worth it fer these 'billys. This is required listening for all burgeoning, young psychobillys (now that it's the new trend on the block and all). If ya ain't into this kinda stuff, get your TORI AMOS-lovin' ass out of my house, and take your lack sense of humor with you, Stewart! (JB)
(Fury, 333 Eastcote Ln, South Harrow, Middx, HA2 8RY, ENGLAND)

KYRA - "Here I Am, I Always Am" LP

Hmm, I thought, that's one I haven't seen before, putting that maniacal looking yellow-eyed bully from the movie "A Christmas Story" on your record cover. But -*wait! Hold the phone!* That's the woman whose album this is, Kyra from thee HEADCOATEES! Oh yikes, grandest of faux pas! What a wild-looking lady! She sounds wild,too. Nonsense sing-songy, lots of power behind it. This record is sorta like sixties rock, a little garagey, also kinda arty. Billy Childish plays guitar on it. It's not my thing, but maybe it's yours. (JN)
(Vinyl Japan, 98 Camden Road, London NW1 9EA,ENGLAND)

THE LAWNDARTS - "13 Songs About Nothing" CD

The LAWNDARTS start off with a good build up that they don't complete the whole CD. The first song rocks, but it's left dangling incomplete. The second has the dynamics that the first song needs, but isn't so good. On the third song, the DARTS slip into an awful formula rut where they're stuck for the rest of the CD. This terrible formula consists of a unison melody of guitars, bass and tone-deaf vocals which creates an annoyingly one-dimensional effect. (HM)
(538 Franklin Terrace, Wyckoff, NJ 07481)

THE LAZY COWGIRLS - "Broken Hearted on Valentine's Day" CD

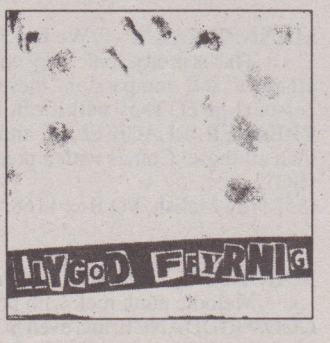
Although unlucky in love, these veterans of the r'n'r bar circuit gotta a lot of heart, and it's still poundin' hard. Never straying far from the origins of early rock 'n' roll, singer Todd keeps the stone rolling with Indiana-tinged melodies that make the LAZY COWGIRLS leaders of the pack. The only shortcoming is the sappy love ballad, which makes me wonder that if these guys ever found true love would it be the demise of this outfit? Lasso this one, and round-up your closest amigos and see the hard workin' COWGIRLS in the raw & sweaty. I swear it's worth it. (DL)
(Sympathy, 4450 California Place #303, Long Beach, CA 90807)

LENGTH OF TIME - "Approach to the New World" CD

More of the powerful, crunching metallic hardcore that this label has helped bring back. It's good stuff, although I do sometimes get lost in this genre – regardless of how much I like metallic hardcore, many bands don't have enough personality to set themselves apart. Single most memorable facet of this was that when the singer tried to actually sing, I had to skip forward. (TM)
(Good Life, PO Box 114, 8500 Kortrijk, BELGIUM)

LITTLE MONSTROSITY - "Indifference/Whisper"

Well, they're moshing here in Allentown... doo de doo... If I didn't know any better I would have thought that this was a split single with two different bands. Side A is a pretty straight hardcore sorta thing with strong girl vocals kind of like a less-stylized GITS. The b-side has a guy singing a catchy tune that at times reminds me of a punk-er version of WAX or something. (LH)
(Monkey Brains, 1318 Devon Cir., Allentown, PA 18104)



LLYGODFFYRNIG - "N.C.B." EP

These recordings were done in 1978 by a punk rock band from Wales and are sung in Welsh! Raw guitars, simple drums and nimble bass punk rock of '78 and you are there. Bizarre to hear, yet they really fucking rock, too. (MM)
(Incognito, Senefelderstr. 37A, 70176 Stuttgart, Germany)

L.M.P. - "Locombia" CD

Catchy punk band from Colombia. All but one song sung in Spanish. Solid catchy, but I was not too sure on what they were singing. Worth checking out. (CW)
($9: John Grill, 169 Spring Rd, Huntington, NY 11743)

LOUNGE - "Punk Rock Superheroes" CD

This sort of sounds like somebody... No, I'm wrong. It sounds like everybody. Finally a band that bridges the gap between NOFX and LAGWAGON. It's all very pleasant and catchy and it doesn't offend in any way. It's okay, it's just not unique in any obvious way. (LH)
(Triple Crown, 331 W 57th St #472, NYC, NY 10019)

LUOMAKUNTA - "Hyvä" CD

Three teenage punksters from Finland here, but they haven't managed to translate their teen angst into anything remotely resembling energetic music. The fifteen songs on here switch between trad fast punk and slow, boring rock. There are occasional moments that grab my attention, but they were unfortunately negated by the "atmospheric" keyboards on "Tuomittu." (AM)
($15, Alternative Action, PO Box 174, 11101 Riihimäki, FINLAND)

MACH KUNG-FU - "Exotic Exhaust" CD

I love surf music. I swear I do. I listen to at least one surf song each day. I love to get real drunk and go see surf bands. It's just that surf music is getting so boring. It all sounds the same. I'm no expert by any means, but I know what I like. MACH KUNG-FU do surf music the way everyone else does though they add some cute vocals. That's nice, but it just needs something more. (CK)
(Giant Claw, PO Box 192, East Melbourne, AUSTRALIA 3002)

MÄDELS NO MÄDELS - "Take That!" EP

Cool, traditional '77-style, punk rock with a great bare-bones, new wave edge – the vocals and drums, in particular. Now wait a minute, that's not a bad thing. I mean, it's not like we're talking about DEVO or DEPECHE MODE – more like PIL. A steady beat, even faster-paced at times, nasally, monotone vocals, guitars you can hear and an occasional organ-like background sound (could actually be a lead guitar). Very cool and highly recommended. (KK)
(Incognito, Senefelder Str. 37A, 70176 Stuttgart, GERMANY)

MUSIC REVIEWS

MANNER FARM - "'We Is a Difficult Concept For Us" CD

This is pretty cool. Very unpolished, but raw and immediate. Full of anger and compassion, these six songs put radical politics on a personal level. They pull it off, too. Musically, I hear hints of JAWBREAKER, BLACK FLAG and PROPAGHANDI, but a bit rougher than all those. Comes with a pretty long booklet, as well. I like, I like. (BG)
($5, Troy Malish, PO Box 1168, Elkford BC, V0B 1H0, CANADA)

MARILYN'S VITAMINS - "Politics On The Dance Floor" CD

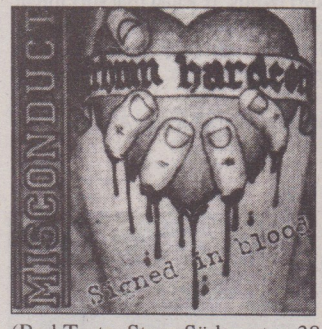
Melodic punk rock with political lyrics that reminds me of early GOOD RIDDANCE, and even SCREECHING WEASEL's "Anthems" album a bit. It's nothing great, but there isn't too much filler and they seem to be on the right track. (JV)
(Raw Energy, 65 Front St W #0116-42, Toronto ON, CANADA M5I 1E6

MIGHTY FOUR - "Hearts" EP

The MIGHTY FOUR specialize in loose, fun, three-or-four power-chord punk, armed with flailing guitars and screamin' female vocals that work best on the PISTOLS-ish "Chez Maxims"; for that matter, you can't fault their male-vocal cover of "Teenage News"- maybe the best tune on the record. Loud and rockin', and definitely above average. Cool cover with the band posing as cartoon superheroes. (SS)
(Rockin' Bones, Via Cuneo, 43100 Parma, ITALY)

MIOZAN - "Ignorance" CD

This being their third full length that I'm aware of, I was somewhat prepared. It's more of the beefy, aggressive European hardcore they've been doing for some time now – paced in a way you could easily sing along, not terribly unreasonable, as they lyrics aren't embarrassing or unintelligible. I'm guessing they'd be a lot better live – there's something missing in their recordings that's probably apparent live. (TM)
(Mad Mob, Oranienstr. 37, 10999 Berlin, GERMANY)



MISCONDUCT - "Signed in Blood" EP

Six new songs from Sweden's MISCONDUCT. While not as mind-blowing as their full length (but then again, that's a hard one to top), this EP represents the current European retro-quasi-straight edge movement that is in full force right now. Kinda late-'80s youth crew with that heavy-as-shit Swedish guitar sound. If you're a fan of the style, MISCONDUCT will not disappoint. (MW)
(Bad Taste, Stora Södergatan 38, 222 23 Lund, SWEDEN)

THE MOB - "The Truth Over the Airwaves" CD

This is a live recording made from a radio broadcast in 1987, but you wouldn't know it except for the sometimes metal-sounding, DEMOLITION DOLLRODS-style vocals and between-song commenatry. Musically these guys fall somewhere between early BLACK FLAG and mid-eighties-era FREEZE. The MOB inner sleeve claims that they have influenced many a young punk band, I don't know, but I do know that last week I saw at least ten bands that were nowhere near this good. Take that for what it's worth. (JV)
(no address)

MURDER SUICIDE PACT - LP

Having spent most of my formative teen years in the Tampa Bay Area of the Sunshine State, I got to see a lot of bands that I thought were great but were relatively unknown outside of Florida, or the Bay Area for that matter (PAGAN FAITH, BELCHING PENGUINS, BLEMISH ON SOCIETY, GUY SMILEY, NO FRAUD, etc). Most of the aforementioned bands put out a record, played shows for a few years, didn't tour much (with the exception of NO FRAUD of course), and then disappeared into oblivion. Now, most of you would probably think those bands are godawful, but their shows were fun and their records were crucial in forming my appreciation of local hardcore. So, having gone through such a long winded intro to this review, MSP has the potential to become a devastating force in Floridian hardcore, much like FAILURE FACE was on their way to becoming. But I'm worried by the fact that this is an "all-star" band, featuring members of SLAP OF REALITY, FAILURE FACE, and E.B.S. I'm worried just because they most likely will go the way of their Floridian predecessors and not tour and will stay an isolated gem. I hope they prove me wrong, because they're fucking good, and Bob Suren's vocals are incredible. And as an added bonus, the cover art marks the return of punk artist Mad Marc Rude (BATTALION OF SAINTS "Fighting Boys" EP, MISFITS "Earth A.D." LP) (PB)
($6: Burrito, PO Box 3204, Brandon, FL 33509-3204)

THE MUSHUGANAS - CD

Another generic band that woulda signed to Hopeless if they hadn't broken up. With a name like that, I thought I would be getting to hear songs about dredles and yentas and matzo balls and gefilte fish. Not so. We get songs whining about how the Chicago scene sucks and an Elvis statue and Ralph Malph. Ick. (DP)
(Rocco, c/o Choke, PO Box 4694, Chicago, IL 60680)

MY LAI - "Learn... Forget... Re-learn" LP

Okay, new plan. Ditch the vague, poetic gibberish and use the descriptions about the songs as lyrics instead! Because "a barrage of nonsensical phrasings", or the "tantrum approach", doesn't usually "explain a sentiment better than a detailed explanation" since it is, by your own description, nonsensical. MY LAI are counting on folks getting it intuitively, which is okay by me, because I can feel their moody guitar bits mixed with their emo-hollerin' as a powerful blow to my head and my gut. Really my only complaint is that their racism-is-a-complicated-problem sample sounds more like a white-kid-harassing-some-guy-hanging-out-in-front-of-their-studio sample. C'mon fellas, he told you to turn that fuckin' thing off a number of times... (JP)
($6: Static Station, PO Box 803237, Chicago, IL 60680)

NAKED VIOLENCE - "She's Got It" EP

Traditional, melodic hardcore with decent vocals that border on "throaty". Good guitars (though mixed way too low) and a steady rhythm section, it lacks originality and doesn't set itself apart otherwise. Boring lyrics about evil women. While it's definitely a good record, it's not an essential record. (KK)
(PO Box 42629, Portland, OR, 97242)

NAUSEA - "Here Today" LP

We're finally blessed with the inevitable live bootleg LP from N.Y.C. anarcho punk gods, NAUSEA. It's recorded at the legendary Haffenstrasse squat in Hamburg, Germany (a place I have a lot of personal fondness for). This LP includes all the hits and a couple of DISCHARGE covers as well. It has the best sound of any NAUSEA live show recording I've heard and also comes with a nice lyric/graphics booklet. So if your a fan, this is a great dose of nostalgia. If not, this is a great starting point for checking out this legendary band. (TS)
(no address)

MUSIC REVIEWS

NAVEL - "Uneasy" CD

This trio of cute Japanese boys hit with the impact of a herd (a pride?) of fuzzy kittens playing with a ball of yarn. All three overlap vocals, which limits the otherwise vast accessibility by confusing the aural center of the brain with layers of incomprehensible lyrics. Most, at least, are in a convoluted English that creates odd and pleasing syntactic constructions like "How many fish tomorrow can I catch?" The premise of the album is uneasiness, and they do sound confused, so that works nicely. Fans of J CHURCH and WESTON take note. (AC)
(Snuffy Smile, 4-24-4-302 Daizawa, Setagaya-ku, Tokyo 155-0032 Japan)

THE NEW MOSQUITOS - "On Our Way Home!" CD

Two thirds of the ODD NUMBERS make up this silly pop band. Totally corny pop music that is pleasant enough. Sometimes like the GROOVIE GHOULIES and other times like the KARL HENDRICKS EXPERIENCE. Not totally memorable or anything, but "Dydam" is pretty great. (LH)
(Off The Island, 1446 Capurso Way, San Jose, CA 95125)

NO DICE - "Gutter Growlin" EP

This here is some pretty generic hardcore. They sing songs about drinkin', drugs, riots and wallowing in the gutter. You know, stuff that crusties do – but these guys don't look like no crusties I know. (DP)
(Backcrack, 82 Smull Ave, West Caldwell, NJ 07006)

NO ONE'S VICTIM - "Just Another Teenage Waste" 7"

The motherfucking pride of Clovis, CA, these guys are! The influences of the STIFFS and the UTTERS are blatently obvious, but that's not necessarily a bad thing! In this case, I'd say they paid attention in class. Good INFA RIOT cover, and an acoustic song that couldv'e been a good serious song, but ended up being kinda silly. Peach fuzz, they got. Now it's time to start growin' beards. (JB)
(Final Vinyl, c/o Spiller, Saarstr. 36, 46045 Oberhausen, GERMANY)

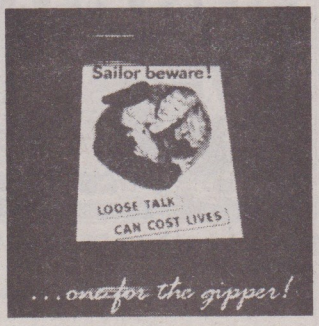
ODDBALL'S BAND - "Hangdog Blues" EP

These guys are rockin' it pretty right on here. Much in the vien of Billy Childish, but missing the low-fi charm. I would rather hear an LP because these two songs aren't quite strong enough to stand on their own as a single. (TG)
(Sympathy)

OI! THE ARRASE - "Anarkoi!" CD

I don't get it... it seems like every band commin out of Spain these days has this amazing production and is tight as fuck!!!! What's up with that?!? Anyway, as the title implies, this is an anarcho-oi! band, but don't let that scare all you flag huggers away, cause this rocks!! And chances are, you're not smart enough to know Spanish anyway! So what the hell do you care? You still like the OPPRESSED, right? Nuff said. Shut yer pie hole and buy this already! (JB)
(Bronco Bullfrog, Apartado de Correos 1474, 007800 Ibiza (Baleares), SPAIN)

ONE FOR THE GIPPER - "Pity the Fool" LP



Real impressive release here, folks. Hardcore that moves along at a steady pace, but conveys a darkness and mood that a band usually has to plod along to get out. Periodically they introduce some time changes, but nothing so fancy that it wrecks the overall punch. Their politics and approach (though not their sound) really remind me of the incredible MAN AFRAID. (TH)
(Hub City, 209 8th Ave SW, Aberdeen, SD 57401)

ORDURES IONIQUES - "Cap 270" CD

Thirteen songs of early '80s UK punk/hardcore, with snotty male and female vocals done in French. It has it's moments, but still, not worthy of a whole lot of praise, considering you can get all that old UK stuff - which this sounds exactly like, save for more competent metal influenced guitars - on reissues. (RM)
(En Guard, 552, 7E Avenue, Vaudreuil-Dorion, QC, J7V 3A6, FRANCE)

PAGANS - "Live Road Kill 1978-1989" CD

Hey! As gleaned from the title, this is live PAGANS, recorded from different shows as early as 1978 and as late as 1989. 27 tracks here and all your faves including "Shit Called Love", "Street Where Nobody Lives", "Boy, Can I Dance Good" as well as covers like the VELVET's "There She Goes Again", STONES, WHO tunes, etc. Generally, despite the different eras, the band just rages all over this disk, the early stuff kicks (despite the somewhat boomy audience recording) especially the three songs from 1979, as well as the covers from 1986 (Minneapolis, better recording too). Also a fucking AMAZING version of PERE UBU's "Final Solution" from 1987 with the audience audibly singing along. Need I go on? So-so sound quality, but the legendary onslaught of these goons is clearly evident here. Haven't thought about these guys lately, but this brings it all back, and I am thankful. (JY)
(Sonic Swirl, PO Box 77033, Lakewood, OH)

PALPATINE - "14 Ways to Embrace Death" CD

Combining some hardcore, metal riffs, even some emo-style parts, PALPATINE do it all. None of the fourteen songs seem to come out and grab ya by the that, making me think this would have been better as an EP. After taking some time to listen to this all the way through and read the booklet, the lame ass "hit the bitch to shut her up" sample right before the song addressing the issue of killing your ex-girlfriend is just fucking plain old lame - to call me P.C. for dissing that meat head/jock shit is a cop-out. (MW)
(Slow Gun, 4760 Blue Mountain Dr, Yorba Linda, CA 92887)

MUSIC REVIEWS

PILSNER - "Autosuggestion" CD

It seems that whenever a band gets popular, almost immediately you hear all sorts of imitators. So now every band that comes out has to sound like NASHVILLE PUSSY? It's unfortunate for PILSNER cos who knows maybe they were around first and maybe they rock harder, but as my dad says, "He who hesitates is lost." You'll now have to live in the hard rock world that already knows about NASHVILLE PUSSY. (CK)
(Get Hip)

PLUNKET BOYS/VICIOUS CIRCLE - split EP

Archival vomit from those pesky Kiwi sheep herders. Both these bands thrashed around uselessly in the early New Zealand scene, and according to the notes were the target of constant police harassment. The PLUNKET BOYS's stuff is four-track rant of the highest (polluted) water; VICIOUS CIRCLE formed from their frustrated ashes and toss off two tunes in an almost BUSINESS-like oi/punk style. A later band, DEAD IMAGE, formed from these origins. Questions? (RW)
(Raw Power, PO Box 7127, Wellesley St, Aukland, NEW ZEALAND)

PHONORAKES - "Aldila Di Tutto" CD

PHONORAKES play a crazy mixture of PLAID RETINA/FALSE SACRAMENT herky jerky hardcore and (not all too often) New York Youth Crew hardcore. All of their lyrics, most of which are pretty vague, are all in Italian, but there is an English translation for you uni-linguals. Great hooks and the packaging is some of the best I've seen in awhile. Frankly, this bored the shit out of me, musically speaking, but that arty, quirky shit was always lost on me anyhow. (PB)
(Rumble Fish Corporation, c/o Antonello L'abbate, Via G. Giusti, 93-72015 Fasano (BR) ITALY)

PROJECT HATE/FORMER MEMBERS OF ALFONSIN - split LP

PROJECT HATE offer an intense combination of SPITBOY and late-eighties DC punk, with emotionally-heartfelt and serious lyrics, touching on such subjects of representations of misuse of sexual power in the media, all delivered with riot grrrl immediacy. Rocking. The unfortunately-named FORMER MEMBERS OF ALFONSIN are the best new band I've seen lately, and I came away from their recent show with the impression that they sounded like DAG NASTY. I still stand by that, but I'd also throw in some more contemporary influences, like maybe the NATION OF ULYSSES. They're an energetic and entertaining band, and this isn't lost in the recording. Great release. (AM)
(Phyte, PO Box 14228, Santa Barbara, CA 93107)

THE RATS - "It's War" CD

Straight up street punk, (fake?) British accent included. Obsessed with war and guns, the RATS are going to have ya holding two fingers in the air (an English style gesture, not sXe unity two fingers) singing along and circle-pitting into the wee hours of the night. Get on your boots, spike up your mohawk and blare the RATS. (TJ)
($9: Industrial Strength, 2824 Regatta Blvd., Richmond, CA 94804)

REJECTS - "El Boomerang Rapido" 10"

A rockabilly band from Norway. The music is played at such a ferocious speed that it's unnerving. Wow. (CK)
(Hit Me!, Deichmansgt. 17, 0178 Oslo, Norway)

REACH THE SKY - EP

Jocks getting in touch with their feelings. Oh God help us. The graphics feature lots of sports pictures, and it seems there are like five different-colored pressings for the collectors. As far as what it sounds like, think Dan O' Mahoney-style poetry put to chugga- chugga guitar riffs, and group-shouted choruses. Argggh, please show me the way out of this locker room. (BG)
(Espos, PO Box 63, Allston, MA 02134)

REMAIN - "Insanity" CD

Four-song CD including a BLITZ cover ("Warriors"). It's catchy, upbeat UK-styled stuff throughout. Good being what it is – slower, anthemic, fist-in-the-air-punk rock. (TM)
(H.G. Fact, #401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano-Ku Tokyo 164-0013, JAPAN)

RHYTHM COLLISION/TRAVIS CUT - split EP

Hmm, two of the better poppy punk around team up for this split. The results are pretty good. Probably won't win over any new converts, but it should keep the pop kids satisfied. I prefer the TRAVIS CUT side. "Not Bitter" is a true classic of the genre. Kinda sounds like a WEDDING PRESENT song on 78. RHYTHM COLLISION contribute three typically snotty, fast, melodic songs that they could probaly crank out in their sleep. Pretty decent. (BG)
(Speedowax, 6-8 New St, Dudley, West Midlands, DY1 1LP, ENGLAND)

ROCKY VELVET - "Too Much Fun" EP

Mixing the styles of hot rod/surf music and a little Chuck Berry songwriting with the ever-popular rockabilly sound, ROCKY VELVET manage to squeeze four well-done dancing songs onto one cool blue colored 7". The a-side has two rockabilly tunes (in the newer sense of the genre); on the the b-side they follow the title song (it sounds like you guys could've been having more fun) with a surf number to wrap things up. (IM)
(Cacophone, PO Box 6058, Albany, NY 12206)

RUPTURE - "Get Fucked Cunt" EP

Australia's finest get out on a German label. Good news is that it's older material (recorded in 1996), so it's not the crap the latest CD consisted of. Rough, obnoxious punk – slower than the crazy hardcore of their early days, but more memorable for it. Obviously talented, it's always ironic that they go so far to mask it! (TM)
(Incognito, Senefelderstr. 37A, 70176 Stuttgart, GERMANY)

SATAN'S PILGRIMS - "Ghoulash/Pilgrim's Workout"

An upcoming album cut with an exclusive b-side here. "Ghoulish" is more slow, mood-surf with a big lowdown reverb/twang vibe as well as haunted house sound effects. "Pilgrim's Workout", on the other hand, is a chuggin' Farfisa organ-driven dancefloor cut with relentless SANDY NELSON-like drumming, both are recommended for your next beach party. (JY)
(Estrus, PO Box 2125, Bellingham, WA 98227)

SCALLYWAGON - "All We Can Afford is a Smile" CD

Fast and melodic, with the guitar harmonies of a more-poppy GORILLA BISCUITS. There are seven songs on this disc, just enough to give you an introduction to the band without them getting boring. No lyric sheet, but they thank God right off the bat. Who knows? Not bad. (AM)
($5: Whitehouse, 830 Baylor Wissman Rd, Lanesville, IN 47136)

MUSIC REVIEWS

SCRATCH BONGOWAX - "Let Me Be" CD

The press release compared these weirdos to ELECTRIC FRANKENSTEIN, but I sure don't hear it - they sound more like any number of opening acts I've heard over the last fourteen years. Angular guitar, buried vocals, lyrics of stunted genius on songs like "Have You Slugged Your Kid Today", "Human Bean" and "I've Grown Indifferent to Your Face" - kinda ICKY BOYFRIENDS, kinda LEATHER UPPERS in a drugged-glam-meets-punk arena. I can't help picturing these dudes smoking a few bowls each before they hit the stage or the recording studio, but I could be projecting your drug problems onto innocent parties. (JH)
(1+2, Clean Nishi-Shinjuku Bldg. 1F, Nishi-Shinjuku 7-5-6, Shinjuku, Tokyo 160-0023, JAPAN)

SCRATCH TOMORROW - "Think That" CD

This CD EP has six cool, raw pop punk tunes that's reminiscent of early J CHURCH. There's lots of sing along harmonies, with introspective lyrics and cool crashing guitar chords. Another excellent Japanese band. (MM)
(Kaoru Sakata, 901,- ASC Ogaki, 2-12, Mitsuya-cho, Ogaki-shi, Gifu, 503, Japan)

SCREAMING FAT RAT - "Self Satisfactioner" CD

Another great melodic punk rock release from Japan's Snuffy Smile label. This time it's SCREAMING FAT RAT who rock out with five cool songs on this 3" CD. Just amazing songs with little tasteful, interesting guitar riffs interspersed through out played at 100 MPH. Strong melodic vocals with self-questioning lyrics. (MM)
($5: Snuffy Smile, 4-24-4-302, Daizawa, Setagaya-ku. Tokyo, 155-0032, JAPAN)

SCREECHING WEASEL - "Television City Dream" CD

Their new PINK FLOYD cover is certain to deter skeptics from the new WEASEL album, but don't be fooled. This one's on par with "Major Label Debut" which is no "Punkhouse" but the best release since "Anthem". Ben is sharp as ever with biting lyrics and a cute little clean needle/needle exchange commercial. I can hear other WEASEL tunes in almost all of these songs, but "T.C.D." is lean and mean and damn fuckin' good. (HM)
(Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119-3690)

SECOND HAND/WILLIS - split EP

Well, Carpe fuckin' Diem! SECOND HAND juggles hooks and changes with easy-to-catch lyrics recalling CRINGER's philosophising via pop. "Empty Handed" continues the bomb shelter theme on the cover, and states decidedly that "there's no way the world's gonna end," so don't worry about it, 'kay? The soothing hand on the fevered brow approach. I don't mind. WILLIS is a mite Weasely, insofar as it's tight, fast, and whiny. These songs are unchallenging, but hey, at least they've boned up on their RAMONES albums and aren't afraid of a few properly-scattered yelps. They haven't introduced any new meaningless syllables to the world of punk rock so far, though. Perhaps in time. (AC)
(Motherbox, 60 Denton Ave., E. Rockaway, NY 11518)

SELF CONTROL - "Still... Can't Bring Us Down" CD

Two parts S.N.F.U., one part SEVEN SECONDS, miles behind both of them. Fast, tinny '82-style hardcore vocals and a heavy dose of social commentary. The lyrics are punchy, caffeinated, and blind to the sick pleasures of irony. Pro: "unity," anti: child-abuse and slutty chicks. Basically, nothing you and I haven't heard before. (AC)
(En Gard Productions, 19, Des Roitelets, St-Basil, Quebec J39 1S4, CANADA)

SEVEN MINUTES OF NAUSEA - "Chavo-Demo" CD

Ouch! You know when your buddy gives you a no-mic demo and you can hear potential, but it's still painful to listen to? Well, that's how the SEVEN MINUTES OF NAUSEA demos are. Scut and Mick (the real '85 - '87 SEVEN MINUTES OF NAUSEA) play fast, minimal HC which drops into slower garage punk. It's good, it's just you can barely hear what they're playing, and I am not a slick recording buff, I just can't be in agony to listen to anything. This band has also reformed - in some sense of the word - in '96 to do a split with EUNUCH and in '97 to create the last track (set of demos) here. Like many things ten years did not improve 7 MIN OF NAUSEA. (TJ)
(7 MON c/o Matthias Weigand, PO Box 572, D.56005 Koblenz GERMANY)

THE SHIFTERS - "Mix it Up" EP

Hey, this would make a great first-thing-in-the-morning record. Good, raw mid-'70s style punk, played just sloppy and energetic enough. I like the sing-a-long element, too. They probably explode on stage. Proof that bands still exist that can pull off playing three chords with an attitude, and not sound repetitive or derivative. (BG)
(Radio, PO Box 1452, Sonoma, CA 95476)

SHOOT THE HOSTAGES - "No Witnesses" CD

More disillusioned, violent crust from the East Coast. They've shoved an indeterminate amount of extra tracks on here, including the first live EP. With moods ranging from the super-pissed to the self-destructive (still pissed), the singer has one of those fucked-up growls that spit out the last syllable of every line like a ball of gasoline flame. Mid-tempo for the most part, with occasional GRIEF/NOOTHGRUSH-y sludge. On a few songs, like "The Last Temptation of Crust" they reach speeds on par with early GRIMPLE. No emotional range to speak of, though. It's a miserable life, and that's that. Shoot yourself now, and they won't have to. (AC)
(12 Step, PO Box 753 Allston Sta, Boston, MA, 02134)

SHOREBREAK - "Path of Survival" CD

As far as I can tell this Spanish hardcore band is not into surfing the way TEN YARD FIGHT is into football. Huge-sounding hardcore with big fat breakdowns for your kickboxing and finger- pointing pleasure. Lyrically they are pretty straightforward and cover some of the same ground as EARTH CRISIS, but without the self-righteousness. Some metal crunch, but nothing that ruins the overall pace of most of the songs. (TH)
(Good Life, PO Box 114, 8500 Kortruk, BELGIUM)

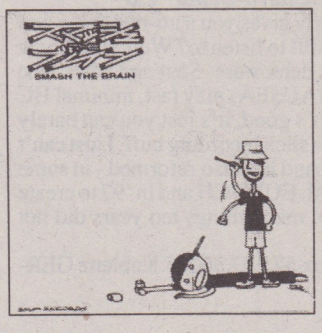
SHORTHANDED - "Simple" CD

At times a little too close to that whole RHYTHM COLLISION and BAD RELIGION schtick, but still original enough to be worthwhile. This three-piece definitely play with energy and sincerity. It'll be interesting to see how they develop. (BG)
(Boot To Head, PO Box 9005, Portland, OR 97207)

SKRUIGNERS - "La Cosa Che Non Ha Importanza" CD

Hardcore from Italy very much in the style of the early greats. The majority of each song is full speed ahead, with only the slightest slowdown for the choruses where the whole band sings along. The drummer here should be commended for having a drum set that actually resonates, and totally pulling and pushing the band all over the place quite well. Occasionally the singer switches from yelling to a rough melodic singing which mixes in pretty well. (TH)
(Etichetta Punk, Piazza Maltoni 1516-17, 50065 Pontassieve, Firenze, ITALY)

MUSIC REVIEWS



SMASH THE BRAIN/AGATHOCLES - split EP

Two visions unite here. Japanese blur-core with a heavier Belgium hardcore. AGATHOCLES bark out three nonconformist hits. Their lyrics maybe somewhat simplistic, yet pertinent points are made. Such as, in "What Mankind Creates," how industrialization has caused more problems than it has solved, and we all know that humanity is wicked. Down with people and civilization. SMASH THE BRAIN is killer. These Japanese kids know how to speed through the licks, not forgetting to kick into complimentary breakdowns. (TJ)
(Scum, 3-9-27-906 Nankonaka Suminoeku, Osakacity, Osaka 559-0033 JAPAN)

SMOL - "I Couldn't Care Less..." EP

The problem with "ex-members" bands is that you're basing your opinion of the latter on your feelings about their previous accomplishments. If the current band was even more appealing than the first, you would relegate their past bands to being just that, their past. But most times, the first band is what brought you to listen to the current one. Having said that, this is boring and uninspiring crust recorded 3 years ago with ex-members of 3 WAY CUM and WARCOLLAPSE. The photo of LYDIA LUNCH stolen from her "Stinkfist" LP is nice, but not worth the price of an EP. (PB)
(Reiterate, PO Box 287, Harwington, CT 06791)

SMUG - "Beefaroint Contubla" CD

Pretty good mix of early SoCal and D.C. hardcore here, with bonus points for the bare-bones production. PENNYWISE's first seven inch would be a good comparison as well as the TEEN IDLES songs on the "Flex Your Head" comp, mostly because the guitar tone on those songs and this is nearly identical. I was digging this quite a bit until the third song broke into a ska riff, talk about nails across a chalk board. Anyway, this band is pretty rockin' at times, particularly when they lay off the DESMOND DEKKER influences. (RM)
(Science Project, PO Box 1443, Albuquerque, NM 87103-1443)

SNUBNOSE - CD

Demolished cars adorn the cover artwork – no photos of the band anywhere, though I figure they're punk rockers in band t-shirts. Mid-tempo and deliberate, never too fast, with a singer straining at the deep end of his vocal range. A couple lurching instrumentals fill in the gaps between tirades. Like many other local punk bands touring the fast-food circuit of small-town America, they're best appreciated by friends and family. (JH)
(Sin City, PO Box 8345, Berkeley, CA 94707)

SOCIETY OF FRIENDS - "Kevin Costner" EP

Original, energy-filled, inspiring Texas hardcore. This band has largely gone unnoticed outside of Texas, but if you even whisper the name SOCIETY OF FRIENDS within the Lone Star State, people fucking run for cover. Let's just say they're Austin's best kept secret, and even though August's vocals are 100% over-the-top on this slab o' thrash, it does not compare to the damage him and the FRIENDS wreak live. You need a comparison? How about Chicago's MK ULTRA. Not so much the sound, but the mix of speed, energy, and above all, originality. Get it or go get fucked. (MW)
(Mortville, Po Box 4263, Austin, TX 78765)

SO FAR NO GOOD/URINE LUCK - split EP

This is, oh, shudder, cringe– "ska-core;" jumpier on the SFNG side, but with more numerous "hey heys" and the occasional "pick-it-up" by URINE LUCK. The liner art is sprinkled with mischievous cartoon leprechauns, punks, and angry hicks at seemingly unplanned intervals. It looks like the seminal cheap B & W "local demo" release which tells you... nothing. The vocals for both bands are good and gruff, and the punk is plentiful and tuneful enough to make the ska seem extraneous – it's only a slight coloring anyway for URINE LUCK. Their proclamation that everyone is "Middle Class" is sort of puzzling, unless I'm missing some well-shrouded sarcasm. But this song, along with SFNG's "Suburban Hell" give the record a youthful vagueness that, fortunately for both bands, works just fine. (AC)
(Buy My, PO Box 2339, Lutz, FL, 33548)

SONNY VINCENT & ELSE ADMIRE - "Motorcycle Girl/I Can't Remember You"

I know that SONNY VINCENT used to be in an early band on the New York scene called the TESTORS – I have no idea who his little friend could be, but he looks like David Berkowitz with tinted cop shades and a scraggly moustache. Two tracks here, a speedy ode to the object of their idle fantasies, and one of those shit novelty songs that made its way past the producer onto the b-side – complete with a drunken chorus and a fucked-up rap in German. Maybe we're not all ready for that big first step out of obscurity. (JH)
(Incognito, Senefelderstr. 37A, 70176 Stuttgart, GERMANY)

THE SPASTICS - "Live!" LP

This is another Rip Off Records garage band. They've got some interesting stuff going on, the singer delivers some pretty enthralling squeals, a couple of good hooks, the bass player is hot, but as much as I wanted to rock out to this, it will not happen. Better than a lot of other new garage bands, but, urgh, it's lacking. (JN)
(Rip Off, 581 Maple Ave, San Bruno, CA. 94066)

SPECIAL DUTIES/THE CREED - "Back to the Glory" -split EP

SPECIAL DUTIES are one of those bands that have been around forever. The MRR library contains no less than five singles by these guys. All have been in the O.K. to rockin' department. Nothin' too different here. On the song "MRR Rules" they kap on this very rag. Believe me, there's plenty about MRR to complain about, but bein' some money-makin' Jabba th' Hutt is not one of them. Give 'em credit for keeping the same line-up all these years. I guess there isn't that much goin' on in Colchester. Gotta say, I like the CREED a whole lot more better! They got the RED ALERT thing goin' on with the rockin'-ness of newer BUSINESS. The song "Western Leaguers" stands out from the pack like that one lucky cigarette!! Aaahhh! Sooo smoothe! (JB)
(Bricks Music, 1-13-14 Zeze, Ohtsu Shiga, 520-0815 JAPAN)

MUSIC REVIEWS

SPIRIT OF YOUTH - "Colors that Bleed" CD

Belgium rules! SPIRIT OF YOUTH pounds out their own form of '90s mid-tempo HC with driving metallish breakdowns. It's all about new-school heavy HC laced with traces of a metal youth. Check it out! (TJ)
(Good Life Recordings, PO Box 114, 8500 Kortrijk, BELGIUM)

SPROCKET - "Hide the Bodies" EP

Influences are obvious here, mid-80's Southern CA bands, the VANDALS come to mind. It might be because of the up-to-date stereo equipment, but this lacks a bit in the heart department. SPROCKET is catchy So. Cal style and it's keeping the faith, but this seems like a tribute record. If you're getting sick of ten years of the same old skate punk rock and you love your BMX as much as you should, then pick this up. As for me, I'll keep throwing on the oldies. (TJ)
($4, Buddhakat, 610 Springville Rd., New Holland, PA 17557)

SPUNK - "Texas" CD

Houston, Texas-proud, SPUNK blaze energetic, hard-edged grunge core in a bare-chested rendition of HELMET meets WHITE ZOMBIE. These dead boys with a drawl got two covers going on here, "Hippy Johnny" by JONATHAN RICHMAN which rings true to life with sober shrieks from singer, Texas Tod, and ends with a showdown of IGGY idol-worship on "1969". Fans of aspiring coliseum rockers take heed. Hey, and if you got any spare Incredible Hulk parphenelia laying around send it to Jeff the bass player, cos' he'd literally SPUNK in his jeans for it. (DL)
(CopperLoud, 8834 Winningham, Houston, TX 77055)

STATIC AGE - "Hatred" EP

This Costa Mesa band has conveniently seen fit to review itself in the tired liner notes. No, we're not a MISFITS cover band. No, we're not ska. Uh, no shit. No, we're not jock rock, they claim, though the lyrics, (e.g.: "My girlfriend's dead/I stabbed her with my rocket," blah blah blah) almost make me wistful for skateboarding pit anthems and baggy jeans. Just in case you're wondering what they're supposed to sound like, it's a mix between "'70s melodic pop-punk and early-'80s LA/OC hardcore (true, but so what?) but done up with more testosterone brutality." Ah yes, how sweet the stench of manly sweat and shameless self-promotion. They could at least have the decency to jack off on someone else's turntable. (AC)
(PO Box 2051, Costa Mesa, CA, 92628)

STEREO TOTAL - "Cover Girl" EP

Very basic neo-psych that sounds as if it were recorded at a beach party with dancing chicks and dudes throwing frisbees. All the tracks are pretty cool, but their off-kilter version of the BEATLES' "Baby You Can Drive My Car" (with weird SFX and a psych feel) vies with the hard-rockin' "Carte Postal" (a chunky, slow power-chord version of "California Sun") to make this a serious bid for your collection. Recommended. (SS)
(Sheep, Schomegg-Platz 10, 8004 Zurich, SWITZERLAND)

STRIKE THREE - "The EP" CD

Four songs of pop punk and pop ska-punk and '77-style pop ska punk. They're probably trying to sound like RANCID but the singer's voice makes them sound more like the ADOLESCENTS. Parts of the first song almost sound like "Kids Of The Black Hole". This is okay! (LH)
(Frugal, PO Box 13113, Scottsdale, AZ 85267)

STUPID BABIES GO MAD - "Speed Thrill Stupid" CD

A wank-ridden Japanese band. Sing a verse, sing another verse, SOLO!! This gave me a worse-feeling than that teaspoon of MSG I put in my morning coffee. It's mostly fuzz-bass, screaming and cymbals. Sorry, Charlie. (RW)
(Mess Around, 1112-1-101., Hara, Numazu, Shizuoka, 410-0312, JAPAN)

SUBKUTAN - "Fressen und Kotsen" EP

With sustainable-Earth-style packaging and musings about body image, critical thinking, xenophobia, nationalism and everyday heros, these folks won my respect. But the music.. it can only be appreciated by those prone to contemplating the beauty and the tragedy of a little bird perched upon a barbed wire fence... way too slow. A couple of the songs pick it up, more along the lines of '84 hardcore, but the majority are for fans aching for a German JOY DIVISION (with less bass and more guitars). I hope they lose the horn player. (JP)
(Mac Gyver c/o Nils Vosgröne, Höxfelderweg 71, 46325 Borken, GERMANY)

SUICIDE KING - "New York" LP

This is the second band this month that kinda has me thinkin' of the DIDJITS. They don't really sound like them a lot, but the singer's voice has that high panicky sound like somebody's squeezing his balls. Hard. This is fast rockin' retro punk rock with a killer cover painting of a sexy girl with pointy boobs shooting up. And it's on pink vinyl. Yum. (DP)
(Intensive Scare, PO Box 416, West Long Branch, NJ 07764-0416)

SUICIDE NATION - "A Prayer to the Void" EP

Things start out well with the band creating a layered, intense sound, somewhat akin to a hornet's nest and several newer German hardcore bands. At a few points things really pick up in momentum, but then lose it. They don't so much slow down as let everything get lost in the huge sound they are creating. (TH)
(Caught Red Handed, PO Box 3952, Orange, CA 92857-0952)

SUMMERJACK- CD

Fifteen songs of anthemic pop punk. Solid release played at a mid to fast tempo throughout. "Off to Anywhere" was their standout on this one, snotty sounding and abrasive. Excellent release. (CW)
(PO Box 4916, Boise, ID 83711)

SUPER KINGS - "Vol. 1" EP

Absolutely fucking awesome Scandinavian pop-punk-rock (or is it punk-pop-rock?). As catchy as you could ever want with a little more "punk" than most of the pop-punk coming out of Scandinavia these days – it's even got a few "fuck you"s thrown in! Great, grinding guitars an unobtrusive drummer and cool vocals make for a tasty treat. All four cuts rock. How are these tiny little countries in northern Europe pumping out so much cool music? (KK)
(Hit Me!, Deichmansgt. 17, N0178 Oslo, NORWAY)

MUSIC REVIEWS

TEDIO BOYS - "Bad Trip" CD

In a day and age where independent CDs are often nothing more than glorified demos by bands too anxious to record, it's good to get a CD by a band that is everything those other bands imagine themselves to be. "Bad Trip" is not quite as complete and diverse as their previous release, "Outer Space Shit", but it is quite good nevertheless. I recently watched the TEDIO BOYS perform many of these songs live, and the recorded versions just don't – and maybe can't – capture that same feeling. Live these guys are the CRAMPS, CLASH, and IGGY all wrapped up into one. On record they are often much more precise in their approach to music. "Bad Trip" begins to approximate more of a live feel, but I think there's still a great album to come. Time to break the piggy bank. (JV)
(Elevator Music, PO Box 1502, New Haven, CT 06511)

TEXAS TERRI & THE STIFF ONES - "Eat Shit" CD

This is the first release from the awesome T.T. & the STIFF ONES from L.A. All these songs rock with guitar playing that brings to mind the best HEARTBREAKERS/STOOGES riffage with strong vocals and personality from TEXAS TERRI. While all the songs on here are good, there's two bonafide punk classics, "Situation" and "Oh Yeah", that are worth the cost of this disc alone. "Oh Yeah" has the punk love couplet "I was into smashing bottles, while you laugh and call me crazy, we used to splash around in puddles, and you'd smother me in gravy". While they're even better live, this is one of my favorite releases this year. (MM)
($8, Burning Tree, 10938 Magnolia #227, N Hollywood, CA 91601)

THATCHER ON ACID - "Frank" CD

I had always heard good things about this group way back when, but just never checked them out properly. Now I am kicking myself for it. This reissue is amazing. It's everything CHUMBAWHUMBA should've been. A great mix of post punk, dance, folk, and the kitchen sink, too. The lyrics are top-notch slice of life portraits, in social, psychological, and political terms. I'm truly blown away. Broken Rekids rules for making this readily available again. Oh yeah, it also includes the "Yo Yo Man" EP as well. Go ahead and get it already! (BG)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)

THINK AGAIN - "Assistance" EP

Cutie, positive HC. Their name is from a MINOR THREAT song, their style sadly is not. This a tad poppy for me, but hell I agree with their machismo-free and positive stand. A big fuck yeah to having a female drummer, even if she is wearing a MxPx sweatshirt, there is an AFI ski cap represented as well. (TJ)
(Prophecy, 6049 Lake Brandt Rd, Greensboro, NC 27455)

THUNDERCRACK - "Own Shit Home" LP

This is a stomper of a record. The mono recording makes it. Dirty and grimy garage with killer tones. This has the the sound of a smoky dive bar. (TG)
(Estrus, PO Box 2125, Bellingham, WA. 98227)

TOBOGGAN/METRORAGE - split CD

First let me say that I love the packaging for this CD, which takes a creative, D.I.Y. approach that isn't reliant on a jewel case. All the neccesary info (lyrics, contacts, obligatory thank yous) is included, and that's for two bands! TOBOGGAN is a punkier version of what used to be called indie rock, but musically they are probably even more talented than that. These guys can and do sound like a lot of bands, but at their best they sound like early ULTRA BIDE mixed in with ST. JAMES INFIRMIRY. METRORAGE is an emo-meets-X (minus the female vocals) mixture that sometimes turns punk. (JV)
(Fan Attic, PO Box 391494, Cambridge MA 02139)

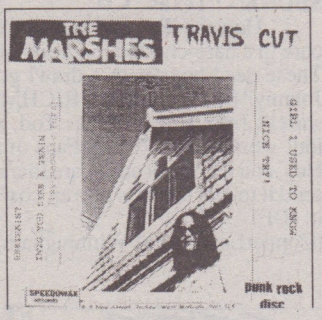
TOXIC NARCOTIC - "Damn Near Killed 'Em" CD

Crunchy, slightly metal tinged drunk crust punk. Eight songs of gasoline drenched, pitbull snarling vocals and speedy hardcore reminiscent of BRUTALLY FAMILIAR and CHRIST ON A CRUTCH. I wasn't as impressed with this as I have been in the past, but TN delivers the goods when it comes to obnoxious crunch punk. (PB)
(Rodent Popsicle, PO Box 335, Newton Center, MA 02459)

TOXIC WASTE / BLEEDING RECTUM - "We Will Be Free" split CD

This split release is comprised of previously released material from these two English political punk bands. TOXIC WASTE's tracks sound like a cross between A.P.P.L.E. and NAUSEA with tuneful, varied music and male/female vocals that trade off. Good stuff. BLEEDING RECTUM are a thrash band and of their 19 tracks, 7 come from a split release with MAN IS THE BASTARD which is a good indication of their sound. (MM)
(Rejected, 9 Woodlands Ave., Dun Laoghaire Co, Dublin, Ireland)

TRAVIS CUT/MARSHES - split EP



A tour single if I'm not mistaken. Man, these TRAVIS CUT tracks really kick pop punk ass. SKIMMER, SNUFF whatever. Certainly not throw-away tracks that's for sure. I think we need another LP, boys. The MARSHES have never knocked me out but they've always been good. Same here. Cool points for a PSYCHE FURS cover though. (RL)
(Speedowax, 6-8 New Street, Dudley, West Midlands, DY1 1LP

TUOMIOPAIVAN LAPSET - "Painukaa Vittuun" 2xEP

This double EP came as quite a surprise to me as I thought this Finnish band had split up a few years back. These 13 songs were recorded in '96 and are just as full of anger and rage as the earlier stuff. Powerful political hardcore played at breakneck speeds with a scathing female vocalist. Also included is a rad gatefold sleeve and booklet with lyrics in English and Finnish. I'm stoked on this and you should be too. (TS)
(Fight, Turtolanmaenk. 6D31, FIN-33710, Tampere, FINLAND)

22 JACKS - "Overserved" CD

Decent produced melodic stuff that "modern rock" stations are passing off as "punk" rock. And these guys probably have a good a chance of getting that airplay as much as anyone. Seem like earnest guys with some talent, but this record's got a thick, slick veneer like the paintjob on one of the new VW Bugs. Say, wasn't the singer, Joe Sib, in some bad modern rock/punk band who had an MTV video whose name I've forgotten (help me with this folks)? Just goes to show, I suppose. (JY)
(Side 1, 6201 Sunset Blvd. #211, Hollywood, CA 90028)

MUSIC REVIEWS

UFO DIKTATORZ - "Kastrat Guitar" EP

You can tell from the name of the band that these guys are inspired by Euro obscurities, which means they try to play with a wider range of influences than a "straight-ahead" garage punk band, who usually just steal from either the SONICS or the RAMONES or both. You know what I mean, just frozen in time. These guys go lo-fi and come off like a lost '70s avant-power-pop band with tons of chops who tried to play "punk" for an EP and than sank without a trace. It's a weird pose for me to project onto these Italians, but it works for me. Anyway, it's a wordy way of saying this record's got three kinda drugged-out rock songs on it that sound really good in 1998. Sorry everyone. (RW)
(Krakatoa, V Manzoni 12, 20090 Opera (MI), ITALY)

UNBORN-SF - "Pearls Before the Swines" EP

The attractive pic-disc from this veteran Finnish outfit is a salient selling point, folded into a multi-color poster sleeve; like many pic-discs, it's also a little scratchy. Here you have basic punk with the band's trademark throaty male vocals — but you've just gotta hear their hilarious cover of "Darling, Let's Have Another Baby". About average, but worth a listen. (SS)
($6: Alternative Action, PO Box 174, 11101 Riihimaki, FINLAND)

UNCURBED - "PeaceLovePunkLife" LP

Incredible crust, sorta DISCHARGE/POISON IDEA crossover, with awesome broken English lyrics about love, peace and being a hippy/punk. Scary cover photos of naked hippies makes me question the seriousness of these lyrics, but Sweden is an odd country and so... nonethless, this is fucking great. (PB)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

UNDERTONES - LP

Another one of those reissues that people have been clambering for over the last fifteen years or so. The UNDERTONES were a second-generation Irish band, one of the first to cross-breed pop and early chainsaw-style punk. They released a self-titled LP in '79 that's steadily grown in stature in the intervening twenty years, and has been out of print or hard-to-find for almost as long. I have to say I never was a huge fan of these boys, enjoying their simplicity and naive wimp-meets-girl lyrics, but I'd just as soon put on the BUZZCOCKS or BOYS instead – it might have been Feargal Sharkey's terminally-shrill nails-on-chalkboard vocals that did it, the very definition of the annoying singer marring an otherwise great band. Anyrate, this re-ish contains all their best output, like "Male Model", "Gotta Getta", "Family Entertainment", and the justifiable classic "Teenage Kicks" - one of the most oft-covered punk songs ever - along with various EP and single tracks unavailable elsewhere. To add to your excitement. (JH)
(Dojo Ltd, PO Box 281, Canterbury, Kent, CT1 2BB, ENGLAND)

UNHOLY GRAVE - "Nein" EP

Geez, this band just does not stop. "Nein" is up to par with the GRAVE's early releases (yet it does highlight a new drummer), so, if you're a fan, I expect you're already searching for this. For those unfamiliar with UNHOLY GRAVE, they play AGATHOCLES/PHOBIA style political grindcore with some of the craziest vocals I've heard. Good stuff. (MW)
(Farewell c/o Micha Meyer, Uhlandplatz 9, 46047 Oberhausen, GERMANY)

VARUKERS - "Bloodsuckers" LP

Thanks to the nice Italians at Get Back, another great punk album is back on the shelves. Except for the lyrics being printed on the back of the sleeve, everything appears just as it did in 1983. I've always liked the way the VARUKERS sound is snugly between bands like DISCHARGE and more traditional '77 style punk rock. Totally stands the test of time. (TH)
(Get Back)

VICE SQUAD - "The BBC Sessions" LP

Let's see, VICE SQUAD. I found the "Stand Strong, Stand Proud" LP in mint condition for two bucks a few years back, so I bought it, but I wouldn't say I'm a big fan or anything. Bekis' voice is cool, and they had potential, but as this release, which contains seventeen songs, serves to reaffirm, their songs where pretty generic 4/4 pogo punk. Give me X-RAY SPEX over this any day. For rabid fans, I suppose. (RM)
(Get Back, Piazza Maltoni 16, 50065 Pontassieve, Firenze, ITALY)

THE VICTIMS - "Subterranean" EP

The VICTIMS play a less than fast version of snotty and sometimes thoughtfully snotty punk. The sound, musically, seems to want to be hardcore, but they never really progress past a practiced garage band. For comparisons, think a sober, more innocent version of the GERMS ("GI" album). That review makes this sound like a more important record than it actually is, but the VICTIMS are definitely worth a listen. (JV)
($4, 22 Grandview Ave, Essex Junction, VT 05452)

VOICE OF A GENERATION - "The Blue Jackets" EP

This band, which I reviewed last month, has a really stupid name. Possibly one of the worst names ever, but they rock like fuck all, and when you get right to it, as Sheena Easton (or was it Sheila E.?) put it so eloquently, "what's in a name?". This has six songs of SEX PISTOLS meets the 4-SKINS punk, with really snotty vocals courtesy of a Swede trying to sing in English, which make this as good a punk 7" as you'd ever hope to hear. As a matter of fact, some of the lame-brain, wannabe Euro bands here in the States should pick this up and find out how real punk should sound. (RM)
(Simon Riddle c/o Simon, Fargaregrand 2, 70210, Orebro, SWEDEN)

THEE WAALT DIISNEEY PROODUUCTIION - "Live 1979" LP

One of those way-after-the-fact LPs that keep popping up out of the Euro reissue machine, this record gives you the Italian punk rock experience circa 1979 from the perspective of a bored kid with a tape recorder about stage right, I'd say. The liners are in the native tongue, so what can I say; late '70s punk rock recorded live with the most prominent items in the mix being the bass drum and the audience. Still, tho, I've never heard an Italian singing with an English accent before... well done mate! The last songs are off a comp LP, so there's better sound. Very primitive, and since there was almost n*othing* going on at the time, hats off. (RW)
(Reverando Moon, via Montecuccoli 13, 00176 Roma, ITALY)

TRES KIDS/QUADILIACHA - split EP

Two bands from two different parts of Georgia pump out a number of tunes which should not be ignored! QUADILIACHA have been around for a bit, and have really fine-tuned their fast and sloppy blasts. My favorite part of their sound continues to be the pipes on the main singer when things slow down and he begins to croon a bit. Very wacky and distinct. TRES KIDS aren't quite as tight in their fast and sloppiness but win in the value for your buck department by sticking seven songs on their side. They also have a number of killer hooks throughout. (TH)
(No!, PO Box 14088, Berkeley, CA 94712)

MUSIC REVIEWS

WALTER - " ...Need We Say More" CD

I was sitting on the toilet the first time I listened to this CD, and I remember murmuring something along the lines of, "Shit, this is pretty good. But who do they sound like?" On my second listen I decided that this CD was definitely "the shit," at least for the moment. WALTER is from Canada and they play an updated version of eighties East Coast hardcore. Imagine MINOR THREAT with Matt from KAMALA & the KARNIVORES and the GR'UPS singing lead (not that he did with those bands). A good cover of BLACK FLAG's "Depression" puts the finishing touches on a fine release. (JV)
(En guard Productions, 19 Des Roitelets, St.-Basile Quebec, J3N 154, CANADA)

WEAK - "Speed Freaks, Speed Weak" CD

Buzzsaw guitars and strained vocals (that hurt my throat just listening) set apart this French trio. These guys blaze through eleven songs kickin' ass and pulling no punches. WEAK completely rip off "Unknown" by D.O.A. on one of their slower tunes "Bonneville, U.S.A.", and half way through the CD, a bizarre intermission type song with a strange pedal-steel-country-mood-acid-trip keeps you guessing. Another strange incident is the seductive French love songs left as bonus tracks. As far as I could tell they could be really sexy or crude. I'll leave it up to your imagination. (HM)
(Total Heaven, 6 rue de Candale, 33000 Bordeaux, FRANCE)

WELT - "Broke Down" CD

I liked this SoCal band's debut, but this really rises way past that. Tight catchy songwriter poppy punk along the ways of up- tempo SOCIAL DISTORTION, FACE TO FACE, and one of my new faves, ARMCHAIR MARTIAN. Not many tracks to skip over on this baby either. A band that moves up a notch or two with this release. (RL)
(Doctor Dream, 16331 Gothard St #D, Huntington Beach, CA 92647)

WILDEBEESTS - "Go Wilde in the Countrye" LP

One member each from Brit beat icons the MILKSHAKES, Germany's KAISERS, and a later touring line-up of the ancient PRETTY THINGS pour their collective talent into this LP of slate-gray rhythm-and-beat, garage rock, mannered punk, and psych. You'll have to use your imagination to fill in the gaps left by the shitty recording techniques (somewhere between the GERMS' "Sexboy" and the muddiest MUMMIES 45), but there's some interesting stuff lurking under all the surface noise. Distant, occasionally mellow with keyboards, a cover of "Suzi is a Headbanger", some off-kilter instrumentals, some esoteric covers and surprises. I don't think "Go Wilde... " is going to lead to a lucrative recording contract with Time/Warner, but it'll probably find its way to the select audience that needs it. (JH)
(Sympathy)

THE WIMPS - "Rollin' on With... " LP

After a handful of EPs, these guys bust out with a 15-song full length, and it was well worth the wait. Great power-pop punk with neato competing, back and forth vocals and an occasional '60s influence. Not unlike SWEET BABY JESUS with a little more of an edge. At times even a little like a not-quite-so aggressive, lo-fi RANCID. This is head bouncing, sing-a-long punk rock at its best - "I'm lazy". (KK)
(Incognito, Senefelder Str. 37A, 70176 Stuttgart, GERMANY)

THE WITCHDOKTORS - "Neck Tattoo" CD

Four songs of pretty generic hard-garage rock. The title track is pretty catchy, though, and there is the obligatory SONICS cover. I'd like to see them live.(CK)
(Bad Vibes, PO Box 283, Epsom, Surrey KT19 9Y2, UK)

THE WORKIN' STIFFS - "Liquid Courage" CD

WHEEEEEEEEEEE DOOOOGY!!! This IS the shit!!! What can I say about these guys that hasn't been said before... and won't be said by you when you hear this! This is a steamroller of an album! The first cut, "Notes from the Sandbox", starts off really strong, but you hold on! Then each song gets stronger and stonger, each jolt more and more intense, like that "world domination" game in that James Bond movie! The STIFFS rightfully take their place in company of the REJECTS, the BUSINESS, S.L.F., and the UTTERS in the Punk Hall of Fame. This is as classic a punk album as your gonna find in any rare record swap meet, 'cept I know for a fact Mark made a ton of these. (JB)
(TKO, 4104 24th St #103, San Francisco, CA 94114)

THE YOUNG HASSELHOFFS - "Win a Date With..." CD

Kinda okay pop punk very much along the lines of the QUEERS or the RAMONES, or something else totally obvious and easy to copy note-for-note. Oh my GOD! Not only to they have songs about girls with names like "Suzy" and "Judy", but they have two songs that directly refer to the RAMONES in the lyrics. I think that says it all... (LH)
(Melted, 21-41 34th Ave #10A, Astoria, NY 11106)

YOUTH AGAINST - "La Revolucion de Los de Abajo" LP

YOUTH AGAINST's full length offers 12 songs of catchy hardcore with lyrics sung in Spanish. The lyrics deal with issues like the genocide of Native Americans, immigration, anarchism and the like. Definite LOS CRUDOS influences (probably deriving from the fact that they both hail from Chicago). Not as fierce as CRUDOS, but a good effort none the less. (MW)
(Alarma, Po Box 6193, Chicago, IL 60680-6193)

YOUTH ANTHEM - "Standing Point" EP

Another blast of great Japanese street oi! from Knock Out Records! This band of ruffians carries on the tradition of strong Japanese skinhead music much like BAD VULTURES or SIDEBURNS. The rough, deep vocals combined with superlative guitars and drums push this punk music way over the top! This "Standing Point" EP is a sure-fire hit for YOUTH ANTHEM! Go get this EP! (BR)
(Knock Out, Postfach 100716 46527 Dinslaken, GERMANY)

ZED/309 CHORUS - split CD

While this did have an aggressive tone, this just wasn't exceptional enough to really garnish any serious listening. There's just too much around for something like this – it's rough (though not exceptionally so) hardcore with occasional rock leanings. Not really my thing - don't know who's thing it would be, actually. Good luck! (TM)
(Goatboy Farms, POB 42098, Philadelphia PA 19101)

V/A - "Accidental Double Homicide" 2xEP

Damn, Jon the Pimp has out done himself. This comp is a fucking boot-to-the head style fast-core comp, that leaves the listener with no time to catch their breath. Graced with the new, and not so new, thrashers of the current US hardcore explosion, this double wax has got SUPPRESSION, NO LESS, GOB, BENUMB, EXHUMED, PIGDESTROYER, plus 16 others to flatten your ass! Wait till you see the packaging on this too! This is essential. (MW)
(Satan's Pimp, Po Box 13141, Reno, NV 89507)

V/A - "Battle of the Bad" EP

Two bands compete in this auspicious match. SPIDER-FRIENDZ sound like CANDY SNATCHERS Jr. A lofty goal to set. Until the last song, which sounds like a generic garage band learning the blues. Stick with the other style. WHITE OUTS are SUPERSUCKERS Jr. The songs are a bit catchy, too. (CK)
(Piss Poor, 78 W Maynard, Columbus, OH 43202)

MUSIC REVIEWS

V/A - "Bloodstains Across Germany" LP

Another in the never-ending stream of bootlegs with "rare" and "desirable" punk rock singles from the late seventies and the early eighties. As usual there are some good songs and plenty of filler here. The memorable bands are: PUNKENSTEIN, NAPALM, BIG BALLS & the GREAT WHITE IDIOT, A 5, RAZORS, BUTTOCKS, and of course, PACK. This record is probably not worth more than six bucks unless you are a big fan of mediocre German punk. (BR)
(no address)

V/A - "Die Deutchen Kommen Zuruck!" LP

This is a "Killed by Death"-esque compilation of early German punk. Dumb, if you want as far the imagery, musically punk '77 and pop punk. Check out KILLERPRALINEN. (EC)
(Loud, Proud & Punk, Haupstrasse 22, Herzeberg 37412 GERMANY)

V/A - "Diggin' For Gold - Vol. 8" LP

.....warning kids, this record rocks, but it's pretty fucking expensive..... I personally own none in this collection for that reason alone.... but if you're loaded with a gold card or a sugar daddy with a big dick, well then..... what we got here are a bunch of Euro '60's bands and as usual with this collection, the quality is right up to par..... it sorta makes me feel like sucking a big fat cock RIGHT NOW!!!!!!!!!!!! (SW)
(Smorgasbord)

V/A - "Drunk On Rock, Vol. 1" CD

This is a great sampler of some of the most ferocious rock'n'roll out there. I'm sure this cd reads like some of your mix tapes. To name a few out of 26: THE HOOKERS, JEFF DAUL, THE TRASH BRATS, CANDY SNATCHERS, CHINESE MILLIONAIRES, NASHVILLE PUSSY, and more. (TG)
(I-94 Recordings, PO Box 44763, Detroit, MI 48244)

V/A - "F*U*TV No. 6" video

I've never heard of this video fanzine before. One camera live stuff with interviews that's a lot better quality than most of that ilk. Definitely in the spirit of the old "FlipSide" videos. Lots of Toronto bands that I'd never heard of as well as bands passing through that city. This one features LUNACHICKS, ABALIENATION, TRIGGER HAPPY and a bunch more. (LH)
(YaBenti Video, Box 67585, Spadina West, Toronto, Ont M5T 3B8 CANADA)

V/A - "Hate" LP

This premium quality compilation is presented by the Euthanasie label from France. It features three underground French oi/punk bands as well as SENCE OF SECURITY which is based in LA. 8°6 CREW turns in excellent streetpunk with "Working Class Heroes" and "Un Role a Jour". COUPS D' BARRES perform frenzied punk on "Tatianna" and "Bouffon". ETHYLIC SYSTEM sing good punk in "Egoiste" and "Meurtrier". SENCE OF SECURITY offers "Unity, Equality, Anarchy" and "A-Bomb Baby" with good fast punk music accompanied by shouted choruses. 8°6 CREW and COUPS D' BARRES show ska influence on one selection apiece. Complete lyrics and photographs are provided on this sleeve. A very well done D.I.Y. project. (BR)
($10.90, Euthansie c/o Berrue David, 52 rue Jules Charpentier, 3700 Tours, FRANCE)

V/A - "Hungry Lad?" EP

An international comp of raw hardcore featuring DISKONTO, DIRECT ACTION, ARMISTICE, HOOLIGAN RIOT, and KINGS OF FEEDBACK. Sound quality varies from the bad to the terrible, and the most enjoyable track is the last one, from the quirky KINGS. Pretty disposable, which is lucky since there's no address listed. (AM)
(Circle A)

V/A - "Jay's-Ram It Home" CD

I can't think of a better reason to put out a comp than this guy - drunken whim. These Missoula bands play at this Missoula bar, beer is free-flowing, let's make a fuckin' CD! This is one of the better comps I've been subjected to in the recent past. I've actually listened to it more times than necessary for review purposes. SASSHOLE rocks. Smart-ass punk with female vocals and clever song titles - "The Faster You Drive the More I Suck" and "Pull it Out". Sweet. FIREBALLS OF FREEDOM's "VonFerno" also stands out. They kinda remind me of the DIDJITS. Others are SPANKER, PROSCIUTTO, HELLTONES, MIKE & RICK and HUMPY. The funniest song title of the week goes to CICADA with "Let's Free Your Head From Your Ass and We'll Worry About Tibet Later".(DP)
(Dead City, PO Box 8096, Missoula, MT 59807)

V/A - "Killed By Death #15 1/2" LP

A month or two back K.B.D. #14 came through and was quite a surprise. Whoever put it out took the time to come up with a great variety of bands, well-written and informative liner notes, and a nicely laid-out sleeve. The quality of K.B.D. #15 1/2 suggests that there may be a trend forming. Some of the bands have been comped elsewhere: CRAP DETECTORS, CONTROLLERS, SADONATION, and the SHITDOGS. Others appear here for, I believe, the first time: WAYWARD YOUTH and SHELL SHOCK (the first punk band I ever saw!). Overall, a really good mix of tunes. (TH)
(no address)

V/A - "Killed By Death #18" LP

What can I say, Redrum Records does it again. Please keep these gems coming. I would never have the chance to here these rare old bands if it wasn't for this great series. Bands, as always, come from the '77 to '82 era. BUY THIS, DUH! (TG)
(Redrum)

V/A - " Lemcke Won't Like It" CD

Guess what...Todd don't like it. This is a three way split with THE VICTIMS, IN HARMS WAY, and THE WARDS. Punk rock with no charm. I'll say it again. This shit should be on demo cassettes. Save the CD for when you get better. Not to mention punk always sounds better on vinyl. (TG)
(Sweet Filth, 22 Grandview Ave,Essex Junction, VT. 05452-3040)

MUSIC REVIEWS

V/A - "Let's Dig 'em Up!!!" LP

A fine, fine, fine compilation of transworld garage punk tunes from the most vital years of the '60s, 1964 - 1968. This is actually one of the better '60s comps I've heard of late. There's a good mix of organ-drenched tunes, fuzzed-out guitar numbers, a surf song (a killer from the Land of the Rising Sun!), and a healthy amount of sing-a-long stompers. Not a sleeper in the bunch! And to top it off, this baby comes with pretty good liner notes with photos. The only drawback is that it's limited to 400 copies. Good luck finding yours! (IM)
(No Tyme)

V/A - "Let's Start a Riot... in Sweden!" 2xEP

Second in the "Let's Start a Riot" series, moving from Holland to Sweden. It's awesome stuff – 12 bands, 20+ songs from 1982 to 1985, which is the real heyday of Swedish hardcore as I know it. Everyone you'd expect to see – MOB 47, S.O.D., DISARM, ANTI-CIMEX, and a bunch of smaller names. Great stuff – especially for those into current day Swedish HC – check the roots! (TM)
(Riot Records)

V/A - "Mission Control Presents: Superhereos Series Vol. 1 – Dr. Strange Vs. Asian Man" CD

All this is is another dumb sampler CD. This time done by an Italian distributor to sell more records from SINKHOLE, UNDERHAND, LINK 80, and MU330. All the songs except for one by each band has been previously released, so if you own the bands full-lengths, then who really cares? Oh yeah, the first two bands listed are second-rate pop punk, the next two above-average ska core. (JF)
(Mission Control, Piazza Maltoni 16, 50065 Ponassieve (FI) ITALY

V/A - "No Pants" CD

A benefit compilation for KCSU 103.3 FM, Santa Clara. All proceeds from the sale of this disc go toward purchasing new equipment for the station. Most of the tracks are from live performances on the air, but there are a few demos. I thought the NEW MOSQUITOS' song "Powerload" was a standout 'til after two and a half minutes of good yeah, yeah, yeah pop punk they added a really stoopid ska ending that lasted nearly another minute making this song way too long to be considered punk rock and this sentence way too long to be grammatically correct. And what the fuck was MTX thinking doing a ska version of "Sonic Reducer"?! I just can't put into words how utterly annoyed I am with this slaughter of one of the best songs ever written. I oughta just take them out on some highway and run them over with my car. And a word to CRACK: I like your cover of "Just What I Needed", but if you're trying to showcase your talents and get people to check out your band, put your own songs on comps. Save the covers for after you've got 'em all suckered. The HIGH FIVES, the DONNAS, the TIME OUTS, CURBSIDE, the ODD NUMBERS didn't piss me off, so I'll spare them my wrath. (DP)
(Let's Go c/o KCSU, 500 El Camino Real #3207, Santa Clara, CA 95053)

V/A - "1+2 Records Sampler Compilation" CD

A long-winded compilation featuring some of the bands in the 1+2 Records stable... ranging from household names like: the SPLASH FOUR, DEVIL DOGS, PHANTOM RATS, JACKIE & the CEDRICS, CAMPUS TRAMPS, JACK O' FIRE, SCRATCH BONGOWAX, GREY SPIKES, NOMADS, FIFI & the MACH 3, BASEMENT BRATS and SPENT IDOLS, along with lesser lights such as TREEBERRIES, GAMMA MEN, 16 FOREVER, SHAMBLES, ALTER EGOS, AMERICAN RUSE, PUSSY CRUSH, BOYS NEX' DOOR, SWOONS and the YUM YUMS. Stylistically, it runs the gamut from Japanese instrumental surf to American sludge-punk, with layovers in France, England and Sweden. As with most compilations, there are some good tracks with a couple of real dogs thrown in to for the sake of contrast. (JH)
(1+2, Clean Nishi-Shin Juku Bldg. 1F, Nishi-Shin Juku 7-5-6, Sin Juku-Ku, Tokyo 160-0023, JAPAN)

V/A - "Ox Fanzine Compilation #31"

Okay, nobody in their right minds ever listen to a full Ox comp. See, labels pay to put their bands on it for the exposure it brings them since the CD is included with each issue of Ox Fanzine. Not to say that the music is bad, because on this volume there are 37 bands playing every style of punk; it's just not something anyone would ever listen to. Do yourself a favor, learn German because while I don't think much about these comps, Jaochim does an excellent zine. (JF)
(Ox Fanzine)

V/A- "Rational Inquirer #9" EP

Further proof that ELECTRIC FRANKENSTEIN will appear on any comp. I dare them to say no once. The other bands are DEROZER, WHO KILLED BAMBI? and TORTURE KITTY, pop punk, punk rock and emo-pop, respectively. Comes with "Rational Inquirer" #9, see 'zine review for further info. (CK)
(Rational Inquirer, 2050 W 56th St,Hialeah, FL 33016)

V/A - "Rejected and Warzone Proudly Presents... " CD

Well well well! A whole disc of WAT TYLER, EX CATHEDRA, JESSE, and the KABINBOY, recorded live in Ireland, as a benefit for Belfast's Warzone Collective. I'll work from back to front: Not sure what KABINBOY were up to, their noise/sludge went over my head a bit. JESSE features Frankie Stubbs from LEATHERFACE, and aren't quite as almightily powerful, but still deserve to be worshipped. EX CATHEDRA get more ska each time I hear them, horns, the lot, but God love them. The TYLER never fail to amuse for some reason, but then, I have the sense of humor of an adolescent schoolboy, and so do they. Their announcement to the Irish crowd that they'd only come over for the Orange marches had me in stitches. This CD is magic, so buy it. (AM)
(Rejected, 9 Woodlands Ave, Dun Laoghaire, Co Dublin, IRELAND)

V/A - "Rotten Fake!" CD

You'd almost not know it – some of these songs are totally unrecognizable! AGATHOCLES do covers of some older European punk bands (CAPITAL SCUM, PANDEMONIUM, etc.), SCRAWL return with their particular form of weirdo violin-piano-blurrcore with DE LA SOUL, EXPLOITED, CHIC and more. The clincher is 7 MINUTES OF NAUSEA, who do a ton of stuff, none of which I could recognize. It is rotten, indeed! (TM)
(Ecocentric, PO Box 572, D 56005 Koblenz, GERMANY)

MUSIC REVIEWS

V/A - "Scene Through My Eyes" LP

Matt (ex-FUCKFACE front man) has put together a compilation of sixteens of the bands that have inspired him during his tenure of the DIY scene. The bands included are: V. REVERSE, BETTER THAN YOUR HAND, RENDER USELESS, FUCKFACE, FANATICS, JENO, COWARD, D.S.B, SOCKEYE, the NEIGHBORS, BROTHER INFERIOR, HELIVATOR, HICKEY, SISTEMA NERVIOSO, TOWEL, the GAIA, and THUNDERCHIMP. The cool thing about this compilation, besides the love that Matt feels for all the bands, is that almost all the songs kick ass, even if the production always doesn't. A definite winner. (JF)
(Shapunk, PO box 15295, San Francisco, CA 94115)

V/A - "Screams From the Gutter" CD

Keeping the "white power" at bay is what motivates these smoothies from Sweden. Covering the gammit of street punk topics such as: punk and skins unite, the blue collar worker, skin pride, boots, and oi, oi, oi. All I see here is just another set a rules, but then again my ass hasn't been kicked by any Nazi fuck, so... this was a bore to sit through, and I feel pretty unaffected, save maybe three tracks out of the eighteen. Here's a list for all you politically correct skin aficionados: GUTTERSNIPE, VOICE OF A GENERATION, CLOCKWORK CREW, BOMBSHELL ROCKS, BOOT SQUAD, BULLSHIT, FRANKS BOOTBOYS, AGENT BULLDOG, PÖBLERS UNITED. (DL)
(Sidekicks, Ostra Nobelgatan 9, 703 61 Örebro, SWEDEN)

V/A - "A Scream From the Silence Vol. 5" LP

This compilation marks the end of the series, and of Loony Tunes releasing records by bands other than ACTIVE MINDS. Like most comps, the quality varies, but there'll be something on here to please most people, whether it's the CLASH/UNDERTONES stylings of FILTER THRUST, the indie-pop sounds of COMPANY POLICY, the fuck-you punk of the BABIES, or the ENT thrash of BOYCOTT REALITY. There's bands on here from as far afield as Japan, Poland, and South Africa, too– truly a tribute to the international D.I.Y. scene. Other bands include HAYMARKET EIGHT, DFA, CONCLUDE, RANCOUR, DHIBAC, and LEFT FOR DEAD. (AM)
(Loony Tunes, 69 Wykeham St, Scarborough, N Yorks, YO12 7SA, UK)

V/A - "Siege the Day" CD

Average-to-above streetpunk comp with a few different styles. Props for originality go out to HEADWOUND for the VILLAGE PEOPLE cover. But nothin' jumps out here as being incredibly groundbreaking. Gotta say the racist, anti-immigrant shit that SQUIGGY puts out has gotta be kept in check and called on! What a load of crap! (JB)
($6, Squigtone, 166 Spring St., Newton, NJ 07860)

V/A - "So This is Jeff's Victoria" CD

Here's a primer of what is currently going on in the area surrounding and including Melbourne, Australia. There's 17 bands with a crunchy, somewhat moshed-out hardcore being fairly popular, NIHILISTIC VIEW being a standout. H-BLOCK 101 knock out a pretty rockin' tune that fans of early Australian punk would likely enjoy. NO GRACE kicks out the '88 style in the manner being played by many on the East Coast of the U.S., and NEXT STEP does the same but with a cleaner sound. The inclusion of FALLOUT (crust punk) and SELF RELIANCE (melodic hardcore) keep the comp pretty well-rounded. (TH)
(Noise Pollution, PO Box 7, Mentone East, 3194, AUSTRALIA)

V/A - "Springtime in Belsen" LP

This collection of rare and mostly-obscure punk chestnuts covers the world and concentrates on hard-edged angry classics and should-be classics. Among the best: CHAIN GANG (their "Gary Gilmore in the Island of Dr. Moreau" is a tense, snotnosed blast from New York); the STALIN (rough-edged, mid-speed Japanese punk); TAMPAX ("Tampax in the Cunt" is a rude, crude punk blast from one of Italy's most memorable early bands); OSLO BORS (an early Norwegian outfit with a fresh, muscular punk sound) and the NASAL BOYS (a band that sounds like their name, and "Die Wiste Lebt" is one of their best). Cool spray-painted cover and recommended. (SS)
(Sadist Records)

V/A - "Tokyo Santama City Hardcore!? 2" EP

A four-band, Japanese compilation that features on one side: CRUCIAL SECTION and D.S.B. (DEFIANCE OF SHIT BASTARDS), and on the other: LESS HAZE and the SLIGHT SLAPPERS. SLIGHT SLAPPERS provide this release with its best moments, but overall it shows that you don't have to be from a tract home in the suburbs to excel at this music. It's good to see that fans of the SLIGHT SLAPPERS have an alternative release to take away from the stress of trying to get their hands on that 2" Slap A Ham release! This record is fucking cool! (JV)
(MCR Company, 157 Kamiagu Maizuru Kyoto, 624-0913 JAPAN)

V/A - "Transworld Garage Vol. 2" - LP

Begorah! Trying to confuse folk with a bunch of current retro bands by trading on the good name of the "Transworld Punk" comps, which wouldn't be so bad if this wasn't such a clinker (make a good act of contrition, you papista bastardo)! The better bands (OTHERS {whose recent LP was a rather good specimen of moody folk punk that I certainly wasn't expecting from them}, HATEBOMBS, et al.) contribute throwaways (as usual), a lot of undistinguished bands clutter up the middle of the road and at the bottom you have the still clueless after all these years (MARSHMALLOW) OVERCOAT, who should change their name to the CEMENT OVERCOAT and go swimming in deep water with strap-on anchors. And the "bonus" tracks are about as welcome as getting a "bonus" amputation of a non-infected limb as long as Doc already has his saw out. Sorry, but my heartfelt evaluation on this one is Foo! (DD)
(Misty Lane, L.A. Pascucci, 66 - 00168, ITALY)

V/A - "What Were We Fighting For" CD

Another DK's tribute CD, featuring biggies like ELECTRIC FRANKENSTEIN, the DREAD, BLANKS 77 blah, blah, blah. A few of the lesser known tunes get done, like "Terminal Preppie" and "Hyperactive Child". And why not? Uh, ...uh ...whooooooooo! (RW)
(Know, PO Box 90579, Long Beach, CA, 90809)

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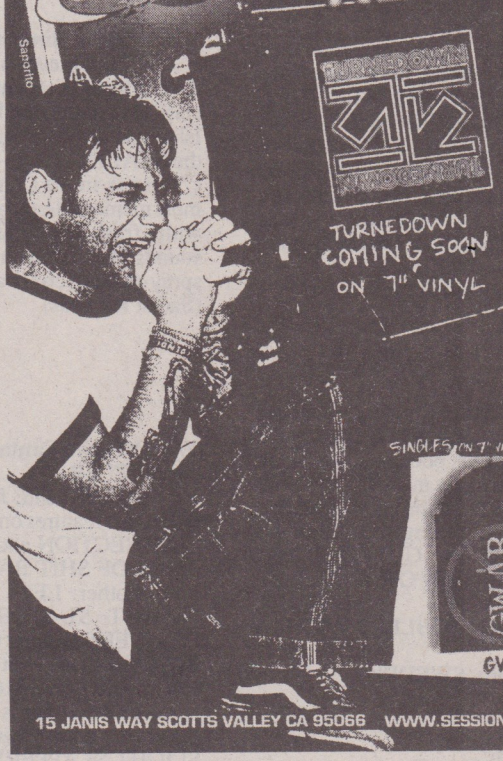

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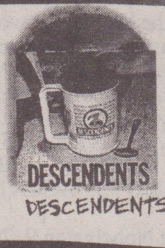

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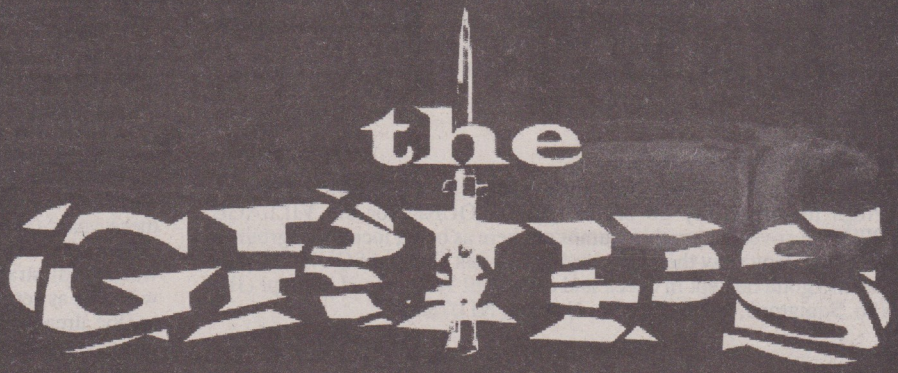

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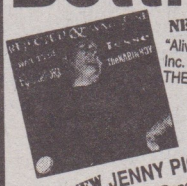

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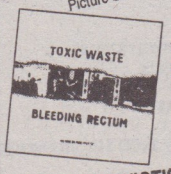

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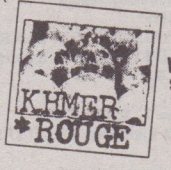

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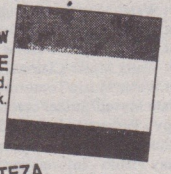

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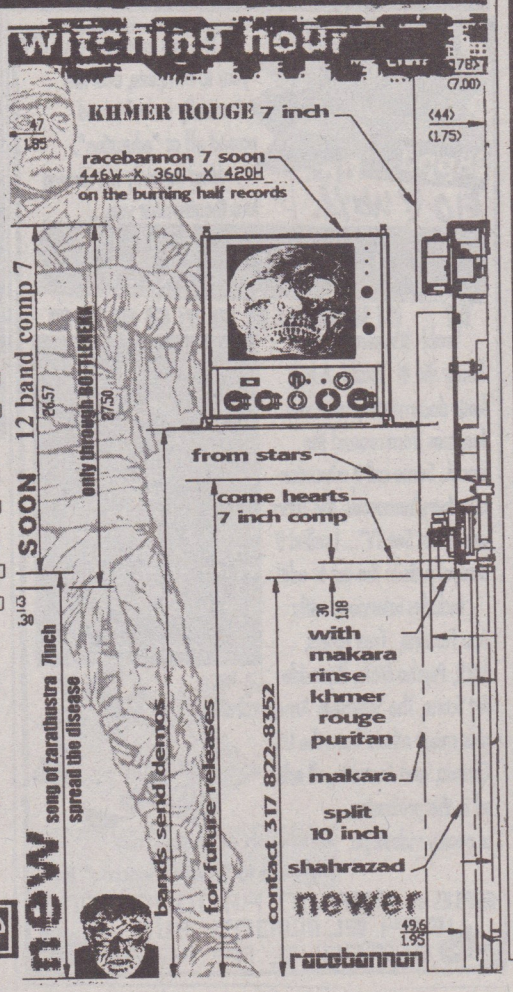

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-Factsheet Five
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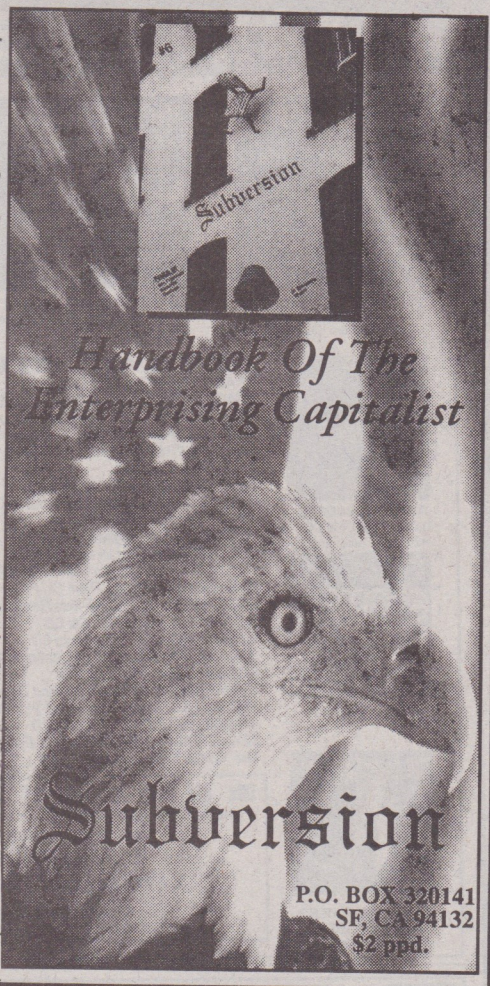

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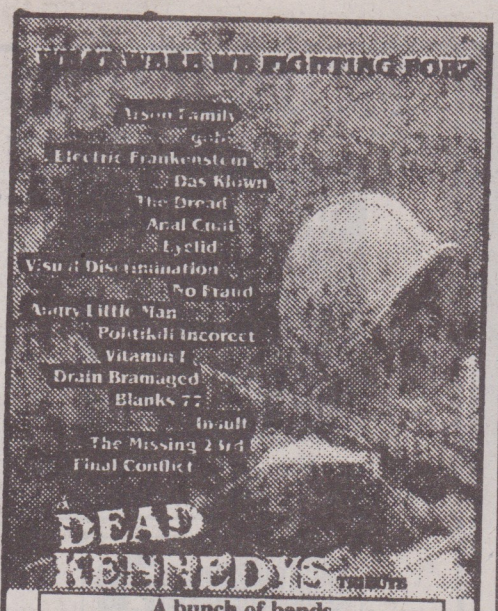

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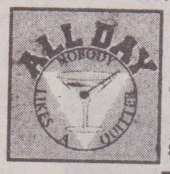

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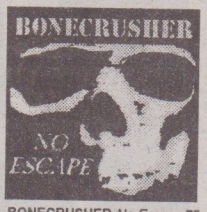

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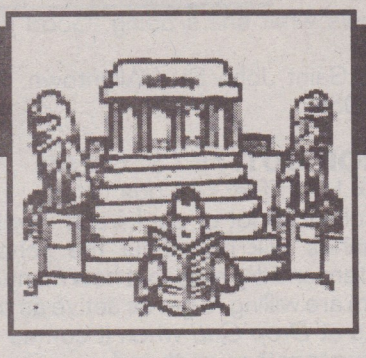


BETWEEN THE LIONS

Reviews by: (AR) Aragorn, (LB) Lily Boe, (BC) Brianna Chesser, (JC) Jeremy Cool, (MD) Mikel Delgado, (RD) Raphael DiDonato, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (JH) Jeff Heermann, (MJ) Mary Jane, (RL) Rachel Liba, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (IM) Icki Murrmann, (SS) Sean Sullivan, (TT) Travis T, (CW) Charles Wolski, (JW) Joe Whiting, (KW) Kelli Williams, (TX) Trixie.

Please send your zine in for review. Write down any information you want included in the review; method of printing, number of pages, issue number and post paid price. If you want us to include a foreign post paid price, tell us. If you accept trades, tell us. The only information we will include is what you provide us. It's very simple.
Specific criticisms aside, it should be understood that any independent release deserves credit for all the time and money going into it.

ANNEX #13 / free
8 1/2 x 11 - offset - 56 pgs
William Burroughs, Cherry Popping Daddies, Guttermouth, Brand New Unit, The Cretins and The Wizard of Oz good. Nitrous Oxide, McDonald's and firemen bad. Good thing this is free. (SS)
PO Box 18475 / San Antonio, TX 78218-0475

THE ANSWER #3 / ??
8 1/2 x 11 - copied - 1 pg
A folded one pager, which appears to be a review of a show with Garage Fuzz, Safari Hamburgers and All You Can Eat, written entirely in Portuguese...but I don't suppose that's my fault, is it? (RD)
CX Postal 00019 / CEP 09501-870 / Sao Caetano Do Sul / Sao Paulo / Brazil

APPLE BROWN BETTY #7 / ?
5 1/2 x 8 1/2 - copied – 32 pgs
This one's got potential, but it still has a ways to go. There's interviews with J-Church & Humble Beginnings, columns, reviews and an account of a Sonic Youth show. There's a lot of wasted space here, like entire pages devoted to three or four lyrics from the editors favorite bands (which is really juvenile anyway) and the layout is a nightmare, but I could see this getting better. (JC)
PO Box 245 / Montvale, NJ 07645

BEANS AND RICE #6 / $2 ppd
8 x 7 - copied - 56 pgs
Fuck yeah! Finally, there's a flawless zine that's worth a damn! From the columns (in which the columnists have a damn fine sense of humor), to the interviews (Hirax Max, Tomsk 7, Ken of Prank Records, Spazz, Asshole Parade, etc.), to the Pro-Emo back cover (with a picture of that spooky boyman comedian Emo Phillips)...this bad boy's got style. It's thick as hell, to boot and a hell of a deal. I can't think of a single reason why you shouldn't send off for this today. (RD)
205 Norton St / Corpus Christi, TX 78415-4341

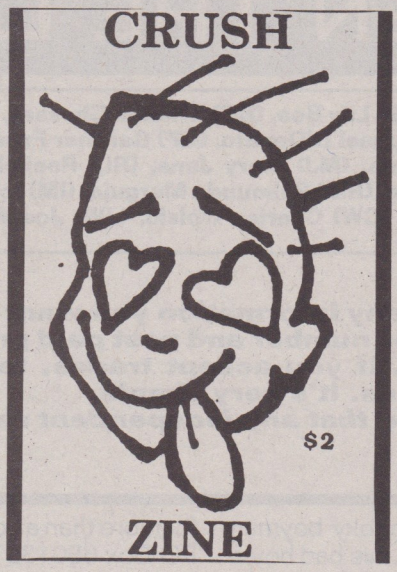
BEER POWERED BICYCLE #1 / $1
This is your basic one ranting man with a typewriter in one hand and a beer in the other type of zine. Let me take a moment to say that the world would be a more interesting place if we had more quality zines of this type. Anyway, I enjoyed reading his somewhat rambling discussions of various beers, politics and even music, along with a few other random pages. Good sense of humor, it'll be interesting to see if this can be sustained for more than a couple of issues. (JW)
PO Box 650133 / Austin, TX 78765-0133

BIG BLOODBATH OF EXCITEMENT #2 / $1/2 stamps/trade
8 1/2 x 5 1/2 - copied - 32 pgs
An entire issue dedicated to METAL. This is for all you closet metal heads out there, articles about metal, cartoons about metal, reviews of metal shows and even a field guide for identifying the four major types of metal heads. Plus a big foldout poster of Lemmy, which means that pretty much everyone has to send for this zine, because if you don't like Lemmy, then you're not worthy of listening to metal (or punk for that matter (or probably anything but the Indigo Girls)), since as we all know Lemmy Rules! Anyway, as I was saying, this is a pretty good zine and well worth spending a buck on. (JW)
Matt / PO Box 775 / Slatersville, RI 02876

BIG DEAL LOSER #7 / $1.25 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
This is the final issue, with articles on multinationals running the media, the greatness of Op Ivy, A Day for Honey, list of good things and miscellany by various contributors. Includes a bit on favorite metal bands from the 1980s, and actual clippings from some newspaper with an article about Bracket and an interview with Treble Charger that the editor did. Trades ok.
Joey K / 33 Emerald St / Ronkonoma, NY 11779-2772

BIOCENTRIC RENAISSANCE #4 / $3 ppd
8 1/2 x 11 - copied - 48 pgs
Like the title implies, it's kinda dull. When the editor uses terms like "prin-

ciples of Deep Ecology", a cure for my insomnia has been found. I understand the need for politics in our personal lives, but reading this was like being lectured to! There's a lot about veganism in the "natural order" (what exactly *is* "natural"?) and raw foods, earth "warriors", consumerism, etc. And I don't see what is so radical about a bunch of white people taking over a town in Hawaii to create a vegan paradise (learn what "haole" means...). The best part of this zine was the "un-jobbing" interview (although it was really just an ad for the author's book...), plus there are some reviews. For those who take themselves very seriously. (MD)
53 Brook St / Manchester, MA 01944



BLACKMAIL #1 / a stamp
5 1/2 x 8 1/2 - copied - 12 pgs
Get nostalgic for your punk past...there's a Swiz interview, a Gr'ups tour diary and interpretations of new wave lyrics. A few minutes of fun that is worth a stamp. (MD)
1775 Franklin St / Berkeley, CA 94702

BRASS FURNACE GOING OUT
#4 / 75¢ & a stamp ppd or trade
5 1/2 x 8 - copied - 28 pgs
The *BFGO* is reprint-heavy; there's a piece on the cyberpunk literary genre and two editorials by James Dobson. Normally I would trash any zine featuring this guy (who sounds mainstream here), but the sailors making out on the back cover kinda neutralize the bigotry of Mr. D. Also, there's some stuff on the proposed Jabiluka mine in Australia and some short writings from the editor, which range from the arty to the pointless. Cut and paste, no reviews. The cyberpunk thing and the mine info were informative but not outstanding, and the rest of it did not do much for me. (JM)
17229 SW Greengate Dr / Sherwood, OR 97140

CHUMPIRE #105 / 2 stamps
6 x 8 1/2 - copied - 16 pgs
Chumpire returns with another travel ish. This time Greg travels to Spain where he moves from city to city on the cheap. Most of the text is one line observations pieced together into a narrative. Greg on fashion in Bilbao "Baby Spice and her platforms had a big influence here". Greg on the language barrier "A woman on the...escalator said 'Shit! What a shirt!' in French". This was a neat read. (CW)
PO Box 680 / Conneaut Lake PA 16316-0680

CONTRASCIENCE
#6 / $3 ppd
7 x 10 - offset - 64 pgs
Very excellent. Lengthy articles on the prison industry, Cuba, Minneapolis Truckers Strike of '34, punk teachers and lots more. Well written, researched, very smart and politically right on. On top of all of that, this looks amazing, really nice job. Reminds me a lot of *Lookout!* in the choice of it's content. There are no ads, there is no music. (GF)
PO Box 8344 / Minneapolis, MN 55408-0344

CRUSH ZINE / $3 ppd
5 1/2 x 8 1/2 - copied - 56 pgs
Lots of great comics and articles about crushes, compiled by Carrie, creator of *the Assassin and the Whiner*. Her stuff is the best, and a lot of the male contributors demonstrate how pathetic most guys can be, but there is a lot of fun to be had in here. It's a subject that tortures us all. (MD)
PO Box 963 / Havre de Grace, MD 21048

DIAL TONE #1? / $2 ppd
5 1/2 x 8 1/2 - copied - 15 pgs
Somewhat depressing little collection of personal stories. A lot of it revolves around sleep deprivation and living in a low rent area in a makeshift home with no windows and inadequate living space. Sounds like hell to me. Some zine editors seem to write about personal pain to purge themselves. *Dial Tone* seems to drag you down with it. Well written, but claustrophobia inducing. (KW)
Dave Laney / PO Box 994 / Chapel Hill, NC 27514

DOUBLE DECKER #2 / $1 ppd
8 1/2 x 11 – offset – 56 pages
This is great. Professional looking without being slick, good columns and interviews (Dropkick Murphys, Agnostic Front, Digger, etc.), an article on Tinnitus (a hearing disorder), reviews (record and website) and lots more. It looks like Amy really has her shit together and knows what she's doing. Good job. (JC)
803 Saint John St / Allentown, PA 18103

DROP OUT! #6 / $1 or trade
16 x 11 - offset - 14 pgs
Excellent. A lot of punks and revolutionaries talk big about the school system and it's evils, but how many of them are willing to get as active as the folks at *Drop Out!* when it comes to pulling together youth and resources? Not many, that's for damn sure, and this magazine, put together by High School dropouts and friends, telling the trials and tribulations of escaping the "Education" machine is about as punk as it gets. (TT)
1114 21st St / Sacramento, CA 95814

DUHHH #9 / $2 ppd
5 3/4 x 8 1/4 - offset - 44 pgs
Kinda strange combination—you get some good mail interviews with Cavity, 16 and Noothgrush, along with a bunch of columns on this issue's theme, romance. There's also some substantial reviews and I-got-drunk-at-the-show type stories. This looks really nice—easy to read, computer laid out with some crisp band photos. I can't imagine folks into those bands wanna read about romance, but if you do, $2 is a fair price for this one. (JM)
For Want Of / PO Box 47 / Bradford / BD8 7TX / England

ENNOYING CRACK #5 / $2 ppd
6 x 6 - copied - 56 pgs
This is a cool bicycle/ personal/ punk zine out of Belgium. There's plenty of pro-bike and anti-car ranting, some interesting stories and a funny interview with Sacramento's Los Huevos. I enjoyed the personal touch Tom mixes with his politics, and as a bike rider (although of a different sort), I can empathize with many of his concerns. The format and layout are a refreshing change, too. Get this, and

get on your bike! (AM)
Tom Sap / Kranenbroeklaan 19 / 8930 Lauwe / Belgium

FACTSHEET FIVE #64 / $6 ppd
8 1/2 x 11 - offset - 120 pgs
Most of you probably know this one. The latest issue is the last, or at least the last by the current editors. Burnt out and time to move on, it seems. This issue is crammed full of any number of oddities, comprehensive listings of more zines than you care to know about. Some look great, some a little scary. The best part are the mail vignettes. It's a free speech, no censorship policy in here, so there's some pretty dodgy ads. Much like the yellow pages, if it's out there, it's probably in here. (MJ)
PO Box 170099 / San Francisco, CA 94117-0099

FIST CITY #8 / $2 ppd
5 1/2 x 8 1/2 - copied – 64 pages
The full color cover is a pretty good take off on *Punk Planet*, and the layout and pictures look nice. There's interviews with The Mr. T Experience, V. Vale and film maker Richard Stanley along with reviews, newspaper clippings (too many) and some crappy comics. It didn't bowl me over, but it was an entertaining read nonetheless. (JC)
512 Lansdowne Ave #3 / Toronto, ON M6H 3Y3 / Canada

FLIPSIDE #113 / $3
8 1/2 x 11 - offset - 140 pgs
There's so much, you have to like some of it! Bad Religion, 10-96, DOA, Pushers, a cool interview with comic guy Mike Diana, and a great article about headhunters and shrinking heads. (They take out the skulls!) You know you need it. (GF)
PO Box 60790 / Pasadena, CA 91116

FRACTURE #3 / $2 ppd
8 1/2 x 11 - offset - 64 pgs
There's been a few contenders over the years for the title of 'the British *MRR*' (anyone remember *UK Resist*?) but I think this is the best effort so far, so much so that it deserves better than that dodgy title anyway. Packed with tons of reading, including interviews with Refused, DBS, Zoinks and Karate, articles, news and columns by cool people (including our very own Icki), but that's not what makes this great. What does it is the *information*. The access to an entire network of bands, zines, labels, distros, venues, promoters and people, through the reviews, scene reports, ads and contact listings. It's what makes (made?) *Maximum* essential, and it's what will help build the UK scene to its potential, if people let it. (AM)
PO Box 623 / Cardiff / CF3 9ZA / Wales / UK

GENERATION RX #1 / $2 ppd
8 1/2 x 11 - copied - 16 pages
A whole bunch of comics, agonizingly personal, most about mental illness, misdiagnosis, self mutilation; basically lots of sad, heavy stuff. Piece about the joys of heroin addiction. Pretty angst ridden. Every copy comes with a picture of the guy who does the zine and miscellaneous junk, like Garbage Pail Kid trading cards. (MJ)
Rob / 685 Ave De Los Arboles / Thousand Oaks, CA 91360

GOVERNMENT INFESTATION #1/2 / $1.50
5 1/2 x 8 1/2 - copied - 20 pgs
Wow, this gold foiled cover (limited to the first 200 issues) is rad. This zine has a lot of mediocre articles on common zine stuff like animal cruelty and domestic violence. I really liked the yummy recipes, "Want to be Punk Rock?" comic and hilarious reviews, such as one for Blllleeeeaaauuurrrgghh which says "This fucking 7" of pure piggy larded plastic son of a bitch rocks my hemorrhoid ass to hell." Overall this zine is pretty amusing—check it out. (LB)
690-A Los Angeles Ave / Box 114 / Simi Valley, CA 96063

GRUMP #1 / $1.50 ppd
8 1/2 x 11 - copied -16 pgs
One of those 8 1/2 x 11 zines stapled down the side. The art in it is so bad that it's funny. It'd be easy to slam this zine–it looks bad and doesn't have anything that a hundred other zines don't have. But Grump has two things going for it–Mike (the editor) is only 13, and he managed to pull off an interview with Guitar Wolf. With those two things taken into account, this ain't a bad read. I'm sure the next will be better, and in a few years this guy's gonna be kicking ass. (IM)
309 S. New St / Champaign, IL 61820

HAGGARD #1 / $2
5 1/2 x 8 1/2 - copied 22 pgs
Iggy Pop, Courtney Love, rants on pornography, anorexia, sexism, corporate television, the Spice Girls and cool "Camden Town" hipsters. Nikki talks about some pertinent things, but when she argues that it's okay to value models for being small, thin and (traditionally) beautiful but not for looking beat up I wonder why her feminism doesn't extend past condemning one fucked up standard (the haggard, junkie look) and onto the small, thin and beautiful fucked up standard. Kind of shallow, methinks. (RL)
8 High Coombe Place / Warren Cutting / Coombe / Kingston-Upon-Thomas / Surrey KT2 7HH / UK

HAPPY GOAT #7 / $?
5 1/2 x 8 1/2 - offset - 62 pgs
Lotta weird things in this zine. Somewhat juvenile rantings mostly, yet entertaining for all that. Interviews with Chixdiggit, The B-Movie Rats, The Alkaline Trio, and some christian punk band, which was somewhat informative. This is well done and there's a lot here..(GF)
1706 NW 10th St / Ankeny, IA 50021

HOOFSIP #44 / $1.50 ppd
8 1/2 x 11 – copied – 26 pages
It never ceases to amaze me how long some people will continue to pump crappy zines into an over saturated field. I mean, 44 issues of a badly cut and pasted, one dimensional zine chock full of lame comics, toilet humor and interviews of bands that no one's heard of? Not to say that giving press to unknown bands is a bad thing, but you need to keep your readers interested. I did like the one page mini-zine *Pshaw* that came inside of *Hoofsip*, but it doesn't make up for the fact that the rest of the package sucks. (JC)
PO Box 7636 / Bloomfield Hills, MI 43302-7636

KOEK RAND #3 / $3
8 x 5 - offset - 24 pgs - Dutch
This zine is always one of my favorites. It is always fun reading. This issue has articles on the Nitwitz, Hugo Kaagman and a conversation with Tim Yo that is partly in English. Working around Tim here at *MRR* one never really heard what he thought about certain issues that are discussed within these pages. Finally, there are some in depth record reviews. As I already wrote, an excellent punk zine! (HH)
Johan van Leeuwen / Lange Moor 6 / 2151 VE Nieuw Vennep/ Netherlands

LA MALA MANZANA #3 / $1 or 3 stamps ppd
8 1/2 x 11 - offset - 24 pgs
Another one of those (locally) free, offset, please-buy-an-ad-so-we-can-print-1000-next-time zines. I guess it's too much to ask that folks put together a zine worth reading before they flood their area with their efforts. If this was maybe eight pages with just the highlights—the articles on suburbia and the Situationists and Taylor's column, it would be a much better project. Instead, it's padded with typical weak band interviews (only FYP is even vaguely interesting) and one with the person who does those "no aliens" stickers. Oh yeah, there's reviews and a little bit of local news. (JM)
PO Box 1712 / Colorado Springs, CO 80901-1712

LEGALIZE MURDER #7 / 50¢
8 1/2 x 11 - offset - 24 pgs
So when I opened the envelope a piece of paper falls out with a note on it explaining about the zine and asking me not to dismiss it because it has a photo of a Confederate flag on it. I'm not going to say this again, so please pay attention: If you feel so insecure about what you're doing that you feel the need to explain before I've even seen it, then don't waste my time or your own - find something that you're comfortable doing that doesn't offend anyone and move on. Thank you. The interesting thing about this is that it claims to be about "Southern pride, no prejudice", yet when I opened it up and started reading I found several fairly blatant racist comments inside. Aside from the inherent contradictions, I have to admit that the writing is well thought out and does actually raise some interesting points about racism, the history of slavery, and the power of symbols. Still, flagwaving, whether the Confederate flag or the American flag, is still flag waving, if you think that nationalism/tribalism is a good idea, just ask the happy people in Bosnia, Albania or Northern Ireland. (JW)
PO Box 14007 / Lenexa, KS 66215

LIKE IT OR NOT #1 / $2 ppd or trade
5 1/2 x 8 1/2 - copied - 28 pgs
Here's a cut'n'paste DIY punk zine out of Edinburgh, featuring old timers like Sad Society, newcomers like Eradicate and the gone but not forgotten Quarantine. There's also the odd political article here and there, some reviews, distro contacts and a chat with the lassies behind Punk 4 Pussys, regular gigs in the West Midlands benefiting their local Cats Protection League. This came out of the now defunct *Diversity Is Strength*, and should continue to progress. (AM)
PO Box 13866 / Edinburgh / EH15 3YB / Scotland / UK

LIMOUSINE #6 / $2
5 1/2 x 8 1/2 - copied - 32 pgs
I was pleasantly surprised by the depth and power of the writing in this zine. Libby writes about fear, harassment, a friend who's tore back, Barbara Stanwyck, moving, insecurity, relationships and her father who passed away. This is a good and sincere personal zine that leaves you wanting more. (RL)
PO Box 11 / San Mateo, CA 94401-0011

MIDGET BREAKDANCING DIGEST #8 / $1 or trade
8 1/2 x 11 - offset - 40 pgs
Your basic small size regional clone of *MRR*, which is not necessarily a bad thing, it's just that I've seen it before, occasionally done a bit better than it is here. Hit and miss columns, the apparent resolution of an uninteresting controversy that played itself out in letters published here and a few okay interviews with Pinhead Circus, The Suicide Machines and Muckafurgason. It all ends up being kind of average. (JW)
3032 McIntosh Dr / Longmont, CO 80503

MONTE01 #2 / $1.50 ppd
8 1/2 x 11 - copied - 28 pgs
This is subtitled as "A Surrealist Guide to the City of El Monte". Very accurate. These stories and comics seem to all tie together somehow. One is about a little girl dying from drinking too much lemon juice, another is about a girl slowly going blind, then eventually suffocating herself to death. There's more stuff in that vein, and while it's certainly tragic and could even be considered a waste of shock value, it holds your attention and brings you a little closer to the ground and away from trivial thoughts. (TT)
5103 Cogswell Rd / El Monte, CA 91732

MOSHABLE #18 / $7 ppd
8 1/2 x 11 - offset - 48 pgs
Wow-weee, this is slick, slick, slick! Great looking photos, good, clean layouts, thorough interviews (with: Nashville Pussy, The Cramps, Hookers, Headcoats, Pleasure Fuckers, Scooch Pooch and The Ramones...just to name a few!) and tons of record reviews that aren't afraid to call a spade a spade. It's pricey, but it's from fucking Denmark (brought to you by the motherfuckers at Bad Afro Records)! Rock 'n roll baby! (IM)
c/o Lars Krogh / Poste Restante / Frederiksberg Allé 6 / 1820 Frederiksberg C / Denmark

MOTORCYCHO #11 / $1+2 stamps
5 1/2 x 4 1/4 - copied - 28 pgs
I've never seen a zine on motorcycles before this, and man, it makes my Dad's issues of Easyrider look like Newsweek. The fun, rebellious attitude of this zine carries the subjects along really well, making it a positive and interesting read, even for people who don't ride. There are stories covering every aspect of riding, working on and enjoying motorcycles. It comes with stickers and a little patch, and all

fits in a small pocket. Right on! (TT)
PO Box 1564 / Point Roberts, WA 98281

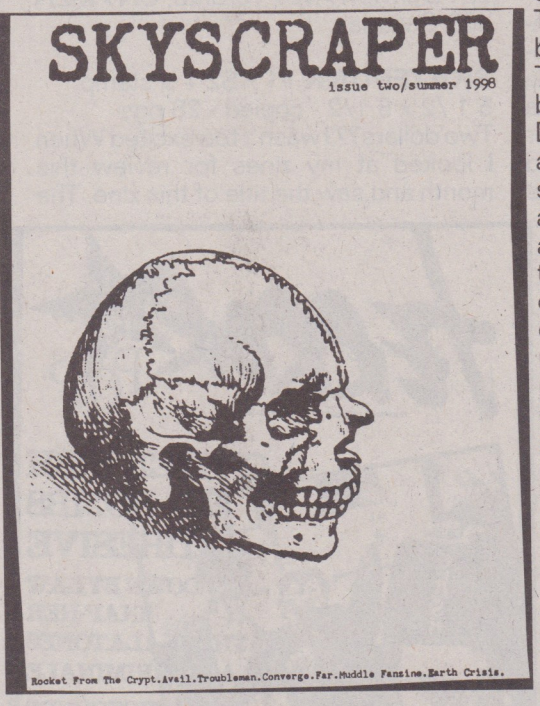
NEVER AGAIN #1? / donation
8 x 11 - copied - 8 pgs
A local newsletter of the Alberta ARA (anti-racist action). ARA did not wane with their nazi skinhead counterparts, but have now refined their intolerance into an articulation of any means necessary to combat -isms. And with a splinter of the now defunct Love and Rage Federation using ARA as their launchpad for revolutionary anarchism, maybe these folks should be paid attention to (cough, cough). For Alberta ARA this means reprints of the same old stickers, pictures of common nazi logos and some local stories. (AR)
PO Box 23147 / Connaught P.O. / Calgary, Alberta T2S 3B1 / Canada

NEWSKASTER #5 / $1 ppd
6 1/2 x 8 1/2 - copied - 24 pgs
The anniversary issue of the "Philippines' only quarterly published SKA source." However, they do reiterate that their main goal is to create "unity" between punks, skins, rudies, etc. My favorite thing about this zine is the interviews with obscure bands like Ska n' Dulls, Below Zero Heroes and the Cock Tones. Also includes zine, record and show reviews, with free classifieds. (KW)
Jerry Cruz / 38 Ilang x2 St Michael / Meycauayan, Bulacan 3020 / Philippines

NO CEDEN #1 / 2 stamps
8 x 11 - copied - 24 pgs
This is yet another EZLN 101. It was done for a Zapitista benefit concert (for which I give it high praise, let a thousand contextualized zines roam) and has a reformist/solidarity slant. There is a fair amount of information for such the size with maps, statistics, and whatnot, but like most projects of this nature, it comes off like a whisper in riot...So small that it's likely to be passed right by. (AR)
238 Tappan St / Brookline, MA 02146

ONE NIGHT STAND #1 / stamp
4 x 5 1/2 - copied - 16 pgs
Called one night stand because it was written, copied and collated all in one night. Unlike many zines I've read that were done in the same time frame, this is actually rather engrossing. Personal stories, quotes, clippings, an amusing review of books Dave intends to read, poetry and collage. Well worth the stamp. (RL)
26 Lacona Dr / Patterson, NY 12563

OX #31 / $6
11 x 8 1/2 - offset - 132 pgs - German
As always lots of punk rock in this long time running zine. There are interviews with the Neurotic Arseholes, Jabberwocky and Ian Mackaye of Dischord Records. There are also loads of record reviews, ads and cool photos. A definite must if you are interested in the German scene. (HH)
PO Box 14 34 45 / D45264 Essen / Germany



PLASTIC BOMB #23 / $6
11 x 8 1/2 - offset - 116 pgs - German
As usual in this thick zine one gets loads of punk rock and the usual free CD. This issue features the bands Bambix, Bratbeaters, Stiefkinder and Los Nuevos Mutantes. There is also an article on the anti-fascist movement and a great interview with Hohnie, an old time punk rocker who has been in plenty of well known bands. Finally, there are lots and lots of great ads, record reviews and cool graphics. (HH)
Michael Will / Forststr. 71 / 47055 Duisburg / Germany

PLEASE FALL MORNING #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
The intro to this personal zine warns the reader that the writing here should be regarded as a piece of the past which helped him through hard times. No matter what or who it represents, I enjoyed this immensely. It has an introspective and human feel, while still achieving a poetic sense of distance from the subjects. He sits in the rain to cope with his depression, attempts to deliver a pizza to an abusing man and his wife, quits church and recalls the first book he bought, which was the first book his father ripped to pieces in front of him. Each story is framed with eerie and relevant snapshots, which makes this zine not only Seth's therapy but a rewarding reading experience. (KW)
Seth Despair / PO Box 49657 / Atlanta, GA 30359

PREVAIL #2 / $1 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
This zine focuses on straight edge, brutal hardcore punk and graffiti. There are some columns and articles bordering on emo, interviews with Dystopia and the Suppression Swing and several full color pages of graff, some of it really awesome. There's also a news section which was cool, although it'll be out of date by the time you read this, and some pages of sketchbook outlines, which is fair enough, but it's not that hard to come up with cool shit using pencil and paper...the art is in getting up without getting caught. Listen to me, like I'm going all city or something...Cool zine. (AM)
421 Sherwood Way / Menlo Park, CA 94025

PUNCHING THE CLOWN #2 / $1 and stamps
8 1/2 x 11 - copied - 36 pgs
This zine is pretty darned thick, but a bit too... harmless, I suppose. I was initially a bit turned off by the cartoon cover (a clown hosing down some muscle-bound edgers), but there are some pretty decent interviews with the Queers (shades of jealousy!), 97a, as well as the mandatory Fearless band interviews - Bigwig, Straight Faced. Everyone working on this is a bit naive, and it shows. The columns usually come off as a bit clueless, but at least they're trying. (RD)
367 Blue Haven / DDO, QC / H9G 1S9 / Canada

PUNK FICTION #7 & #8 / $2 each
5 1/2 x 8 1/2 - copied - 52 pgs each
Pick of the Month! This Canadian zine is put out by Punks Against Profit$, who use any leftover money to put on local DIY shows. Looming out of the tsunami of the tired and talentless that come my way, it's full of excitement, enthusiasm, politics, fun, information and lots of other words I don't usually get to use when typing up my reviews. Number seven has info on how to start an anti-hate group, an interview with Dysfunctional Family (a zine by a mother and her two sons), a rant on the health care system and a look at

racism and the law. Number eight has more on punk and parents, Corporate Crook Trading Cards, an interview with Los Crudos, a board game based on going on tour across the US and alternative health tips. Finally a zine that's positive about punk! Highly recommended. (TX)
1011 Upper Middle Road E. #1314 / Oakville, ON L6H 5Z9 / Canada

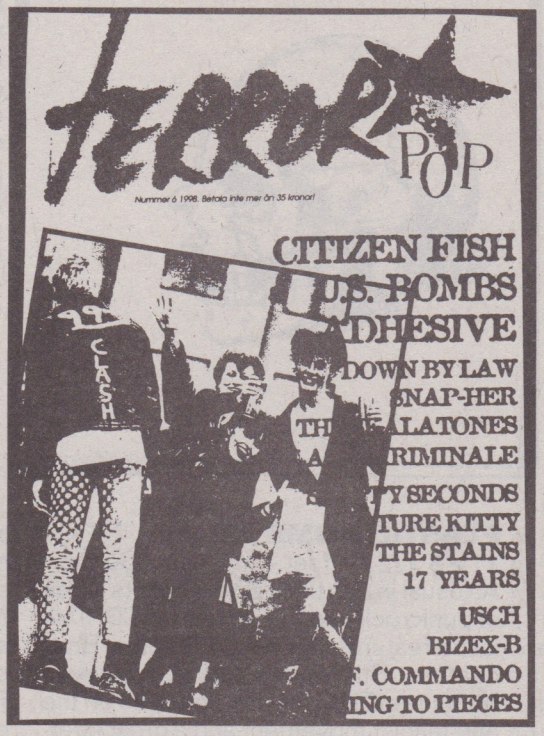
RATIONAL INQUIRER #9 / $3.50
8 x 11 - offset - 140 pgs
At what price quality? This is my constant question when I run into independent music zines that appear to be striving for more. Here that means a glossy cover, an included 7" (which for the price ain't too bad a deal) and enough advertising ink to swim in (as if I am in a position to talk). The review section is very good (large and generally well informed), about half of the interviews (and all of the good ones) are written in English and in Spanish (bilingual punx rule!), and there is that 7". (AR)
2050 W 56 St #32-221 / Hialeah, FL 33016

SALVATION THROUGH SABOTAGE #1 / $1
8 1/2 x 5 1/2 - copied - 20 pgs
Let's see - there's a Finnish scene report (with little to no mention of its fantastic musical past), an interview with the mastermind behind *Angelheart* zine and an in-depth retelling of the Houston Race Riots of 1917, which is actually pretty interesting. The guy's got great taste and everything, and there's nothing particularly wrong with this, but it's a bit skimpy in the content department. Hopefully, it'll evolve a bit with time. (RD)
PO Box 1611 / Houston, TX 77251

SCANNER #1 / $2 ppd
5 1/2 x 8 1/2 - offset - 40 pgs
This is an excellent first issue for a zine. *Scanner* is a zine primarily devoted to the local Wales punk scene, but there is undoubtledly something for everyone. There is a short but informative interview with punk kings DOA on their British Tour, a few pages about local live shows, and an interview with Dave Monk of *Mad Monks* zine. Rounded out with record and zine reviews, *Scanner* is an well rounded zine. Well worth buying. (CW)
6 Chatsworth Dr / Rushmere Park / Ipswich / Suffolk IP4 5XA / UK

SHAVE DEM BURNS #3 / $2 ppd
5 1/2 x 8 1/2 - copied - 48 pgs
In here is the funniest picture of the parents of the guy who does this zine, Ryan. Oh my, his dad, who is a bit of a hefty fellow with a bad comb-over haircut, is wearing a tight muscle-t with some plaid shorts, and his mom has on some large glasses, offset shorts and a little weird top. It is great. Okay, other than that, this zine has poetry, articles, stories about crazy people, an interview with Jughead's Revenge and lots more. This is a cool zine, Ryan's done a good job despite having freaky looking parents. (LB)
261 Dunview Ave / Toronto, ON / MZN 403 Canada

SKATEPUNK #1 / $2 + a stamp
5 1 /2 x 8 1/2 - copied - 28 pgs
Two dollars?? I wasn't too excited When I looked at my zines for review this month and saw the title of this zine. The



material in here did not change my mind. It's filled with Interviews with False Alarm, Jughead's Revenge (the second zine I got this month that had an interview with them. Wacky), Boy Kicks Girl (in which one of the guys in the band, Brett, says you could currently find Natalie Merchant in his CD player. Shocking!), and many other bands. Also included in this zine are lots of reviews and a thing on Link 80. This is only the first issue, and I'm hoping it'll get better. (LB)
3115 Foothill Blvd #M182 / La Crescenta, CA 91214

SKYSCRAPER #2 / $2 ppd
8 1/2 x 11 - offset - 64 pgs
This is a pretty cool music zine, and it's also got a lot of columns as well. Interviews with Avail, Converge, Troubleman, RFTC and Earth Crisis. I still actually think Earth Crisis are just a joke band. This also has a really neat synopsis of all the people who have tried to murder presidents. (GF)
PO Box 4432 / Boulder, CO 80306

SLIVER #4 / $3 ppd
81/2 x 11 - offset - 96 pgs
Sliver is living proof that twelve hours in front of your Mac doesn't make for a good magazine. Though *Sliver* looks slick and is obviously developing its own look and coverage angle; I can't help but think there's not much of interest here. Tons of interviews including Cradle of Filth, Boy Sets Fire, Anthrax and many more that I assume are of interest if your into that whole hardcore metal cross over thing. (SS)
27 Commercial St / Gloucester, MA 01930

SMELL OF DEAD FISH #52 / $1+stamps
8 1/2 x 11 - copied - 42 pgs
Hmmm...I don't remember this zine being as scattered and fragmented in previous issues, but now here it is. I don't know, maybe you enjoy reading stories that are written in a kind of vague, poetic way, so that they could really be about anything. Uh, shit...I guess I just kind of felt like I was reading some sort of bad emo lyrics that didn't really focus on any solid issues. (TT)
PO Box 484 / Pensacola, FL 32597

STAY WILD #12 / $5
11 x 8 1/2 - offset - 76 pgs - German
Lots of punk in this issue with interviews with the bands D-Generation, Mad Sin, Teen Idols, Spider Babies, The Bruisers and the second part of an article on the Jesus freak band, The Absorbed. There is also a report from the second Stay Wild Festival and finally there are lots of ads and record reviews. (HH)
Sven Dannenberg / Thieshoper Grund 5 / 21438 Thieshope / Germany

STEINBECK SALINAS MURDER REPORT #4 / year subscription $2
4 1/4 x 3 1/2 - copied - 24 pgs
News clippings and photos about events in and around Salinas, CA. Mostly having to do with murder, monster trucks, and punk rock. Fun to read, very informative and most importantly- cheap. (JW)
PO Box 853 / Castroville, CA 95012

STIGMA #1 / $2 ppd
5 1/2 x 8 1/2 - copied - 42 pgs
This zine is written by four college

guys: Seth, Mike Jaime and Chris. There's stories, poems, rants and a few pictures. Some of the writing is decent, but most of it's boring. Play-by-play travel diaries are written in a Cometbus style but without the irony or humor that make Cometbus interesting. The best thing about this zine is the way that everytime any of the authors mention a girl, they contextualize her existence by whether or not she's cute. After all, there really is nothing more of value to be found in women than our appearance, right boys? Oh wait, I was wrong. The best thing about this zine is the back cover because it means it's finally over. (RL)
3912 Livingston St / Hyattesville, MD 20781

STOT #1 / Free, or Trade
8 x 5 - copied - 12 pgs - Norwegian
This small zine is easy reading and quite understandable for English readers. There is stuff on Liliedugg, Wunderkammer, Gratis, Daniel Johnston, and Tim Yo. (HH)
Rektor Steensgt. 1B / 5500 Haugesund / Norway

SUBVERSION #6 / $2 ppd
8 1/2 x 11 - offset - 48 pgs
Ambitious music zine with silly comics, the standard punk and ska record reviews, local show reviews and zine reviews. What sets this one apart from other music zines is that there isn't one single band interview. Rather, the main meat of *Subversion* is numerous column-like articles, mostly dealing with economics and beer! The most convincing and alarming one was about the extermination of color toner at Kinko's and how it's a vast conspiracy against zinesters. I also liked the "What's the Scoop?"-like query to some record label owners about punk fashion. (KW)
PO Box 320141 / San Francisco, CA 94132

TERROR POP #6 / $4
11 x 8 1/2 - offset - 58 pgs - Swedish
There are interviews in this issue with the bands Snap-Her, Klasse Kriminale, Down By Law, Citizen Fish, US Bombs plus many more. There are also plenty of record reviews and ads. (HH)
Storgatan 1 / 582 23 Linkoping / Sweden

TOXIC FLYER #26 / $2 ppd
8 1/2 x 11 - offset - 48 pgs
I found this issue of *Toxic Flyer* pretty hard to read. Maybe I just got a bad copy, I don't know. From what I could read, I figured out that there's interviews with Man Will Surrender, Bouncing Souls, The Pleasure Fuckers and Stisism. Of equal interest, I'm sure, is the great collection of live shots of plenty of mid eighties east coast bands. (SS)
Billy Whitfield / PO Box 39158 / Baltimore, MD 21212

TROUBLE BOUND #8 / $2 ppd
8 1/2 x 11 - offset - 32 pgs
This music zine trains it's spotlight on punk bands like Blanks 77, Anti Flag and Millencolin, as well as on that Warped Tour ska-punk stuff, like Hepcat, 22 Jacks and Ruder Than You. Along with the interviews, there's also a whole stack of reviews on an even wider range of music, including the likes of Radiohead and Oasis. The writer is so enthusiastic about all the stuff he covers, that it's hard to separate the good from the bad - I swear I don't think I saw a bad review. Maybe that's a good thing, I don't know. I did enjoy the piece on wrestling, a sport I never watch, but it was entertaining to read a fan's perspective. (AM)
Phil Kellum / 8334 Alden Rd / Lenexa, KS 66215

THE TROUBLE WITH NORMAL #35 / $1
5 1/2 x 8 1/2 - copied - 56 pgs
If you can get past the beyond-bland layout, this zine actually has some okay writing, most of it centered around the Greater Kansas City Coalition Against Censorship Conference. The article on said conference focuses on things said by Jello Biafra. There is also an interview with Chumawamba. Unfortunately, most of the questions aren't questions at all, but statements that begin with "Let's talk about..." followed by a remark by Harry Hammer. Is that just me being picky, or does any one else find interviews like that annoying to read? Anyway, there are also a fair amount of show reviews, a good article on parental rights in regards to abortion. (IM)
PO Box 329 / Columbia, MO 65205-0329

TRUST #70 / $6
11 x 8 1/2 - offset - 68 pgs - German
Great issue! Interviews with the bands The Ex, Dropkick Murphys, The Hellacopters and The Flying Luttenbachers. There is also an in depth article on the situation in Turkey with the Kurdistan people and finally the usual record reviews and gig list. (HH)
Postfach 43 11 48 / 86071 Augsburg / Germany

TURNING THE TIDE Vol 11 #2 / $3.95 ppd
8 1/2 x 11 - offset - 46 pgs
I wish that all the fanzines that wrote about politics would look at this issue of *Turning The Tide*. Subjects are not just broadly sketched in this fanzine. They're faced and analyzed intelligently. If it gets a bit dry at times, that is the price ya pay for real political relevancy. With it's heavy focus on racism and the prison system, *TTT* is one of the best political fanzine going. Get yours today. (SS)
PO Box 1055 / Culver City, CA 90232-1055

UNDERDOG #24 / $2 ppd
8 1/2 x 11 - offset - 54 pgs
This is one of my favorite non-music punk zines around. Now in their sixth year, they are not letting up. This issue Jeannette and Nikki review the horrid film Hot Tubs 2, a perfect reminder of what was wrong with the eighties. Well researched and funny, they even found the web site of Hot Tubs star Jewel Shepard! Pretty scary. Another regular to the zine, Matt Lunkhead, makes the case for The Clash to reunite. There's a ton of features this issue, two standouts being an informative article on the history of women and dance, as well as an article on the various transformations of the term "punk". The latter article, while being a bit rambling, contained a lot of interesting points. Great

issue, definitely a bargain for two clams. (CW)
2206 N Rockwell St / Chicago IL 60647-3004

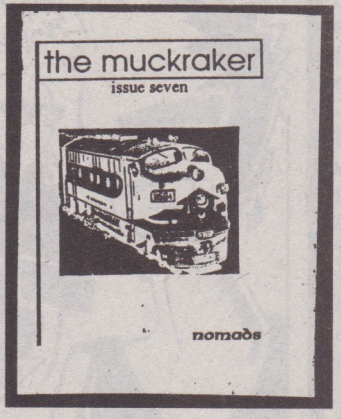
UNDERGROUND MINDS #5 / $1
8 1/ 2 x 11 - copied - 68 pgs
Okay. This is a sad example of somebody adopting hardcore as a religion, urging people to keep an open mind while he refers to his straight-edge lifestyle as "the way" and "what's right." Quoting Snapcase lyrics as if they were Bible verses. There's a lot of talk about "paths" too. "When I have so much rage for these putrid demons, I can only think of retribution for their sins. How can I not judge those who have called it upon themselves to be judged by others?" Come on, that's just so us and them. Oh, wait - what's that in the middle of the Better Than 1000 interview? God?? Hey, wait a - this is a religious zine!!! Damn, they got me again.... PS - you're not "drowning in loneliness" because you're a Hindu teenager (and yes, I've met many, but none with the name *MacDonald*!) but because you're a preachy, hateful, closed-minded hypocrite. (TX)
Tom MacDonald / 454 Newport Avenue / South Attleboro, MA 02703

UPSTART Vol 1 #2 / $3 ppd
8 1/2 x 11 - offset - 32 pgs
I'm always impressed by high quality "streetpunk/oi" zines which portray their makers as beer obsessed louts. Obviously, these guys and gals care as much about layout and content as a nice, frosty Guiness, and it shows. This one includes interviews (Last Call, Kelly's Heroes and Degeneration), record reviews, and a summary of a Midwestern scooter rally. The best parts were the rants published- bashing the rich, cop calling skins, MTV filtered ska and a real definition and explanation of the ever controversial subject of "selling out." I don't agree with some of the sentiments expressed ("Don't be a fag, a red, a feminist..."), but I have a lot of respect for the people behind *Upstart* . Their "working class pride" seems to reach beyond anthemic lyrics chanted at a show. (KW)
PO Box 10005 / Kansas City, MO 64171

WE DARE BE FREE #2 / $1
12 x 15 - offset - 20 pgs
This is the second issue of this project that I have reviewed (out of 2). Again I am impressed with the quality of the articles and content of this zine. The subtitle is New England Anarchist Agitation for International Social Revolution which shows in the heavy handed rhetoric and the use of words that aren't very popular anymore (e.g. Capitalism, Class, Struggle). Within is news from New England (in some instances in useful detail) and the World, a reprint from Bakunin and assorted political positions. Worthy. (AR)
PO Box 390085 / Cambridge, MA 02139

WHAT WE WANT: AN ANARCHA-FEMINIST PERSPECTIVE ON FEMINISM / $1 ppd
5 1/2 x 8 1/2 - copied - 14 pgs
Painfully earnest history of, surprisingly enough, anarchism and how feminism fits into it. Done by a woman who is living and studying in Malta, interviews some teenage riot grrls and two activists from Malta. Really poorly written and dry, very academic. (MJ)
PO Box 528037 / Memphis, TN 38152

WOUNDIG #6 / $2
5 1/2 x 8 1/2 - copied - 50 pgs
My favorite thing about this zine is that the pictures in the corner of each page make up a flip book. Wow. In *Woundig* there are lots of comics and small articles, ranging from one on how to make your own sushi (which was da bomb) to how to grow your own weed (which many would consider to be da bomb, but I certainly do not). This also came with a little comic thing, *The Prod* (see "More Listings"). *Woundig* is not the best thing ever, but it's a pretty fun read. (LB)
Kristy Shmisty / 104 Union St. / Nelson, BC / VIL 422 Canada



YARD WIDE YARNS #6 / $1 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
This zine rules!! It was really fun to read and just all around rocks. Jessica is a girl in two bands (like me, maybe that's why I loved this), was a teenage cheerleader, and tells lots about her jobs, teaching and playing music. Plus, there's an interview with the Donnas and some contributed bits. Jessica is a great writer - definitely check this out. (MD)
PO Box 12839 / Gainesville, FL 32604

MORE LISTINGS

BORN TO BE AWKWARD / $1 ppd
Lots of reviews, interviews with the New Bomb Turks and Furious George, and a recipe.
Woodpecker House / Ridgeway Rd / Pyrford, Woking / Surrey / GU22 8PR / UK

DORKBOOK #2 / $2.50 ppd
Beautiful little artbook, 144 pages full of hand altered Valentines. I wish I was on his list.
James Boyd / 48 Shattuck Square #149 / Berkeley, CA 94704

FISHBOWL #1 / one stamp
Corrupted Image Records, reviews, and some stories.
5 Hendrickson Pl / Fair Haven, NJ 07704

HANGIN' TOUGH #1 / $2
Interviews with Naked Aggression and Kim Shattuck of the Muffs. Loads of writing.
PO Box 1650 / Beltsville, MD 20704-1650

MEGABEEF #2 / $1 ppd
A lot of self promotion, stupid humor and cussing. Juvenile at best.
PO Box 16281 / Alexandria, VA 22302

THE MUCKRAKER #7 / $1
Travel zine. Boring! I'll bet the editor is an English major, because this is all wordiness and no excitement.
PO Box 125 / Worchester, MA 01603

ONE UP! #1 / free (stamps)
One-pager with a review of a Tanner LP (with quite a digression), a person review, a book review and a poem. Ugh. Sort of bastardized *All the Answers* with half the heart.
Noah Gordon / 18 Blackberry Ln / Amherst, MA 01002

PIECE OF DUMP #1 / $1
Hardcore zine with lots of pics, interviews with Atari and Second Chance.
Bob Franks / 2447 Winterwood Blvd. / Las Vegas, NV 89122

THE PROD #2 / 50¢
A short comic about a character named Comrade Claus fighting Bill Gates.
Higway 3A / S.20 C.4 / Nelson, B.C. / VIL 5P4 Canada

zine of the month!

Tape Op is the most informative and DIY zine I've seen. It's the kind of zine you read, then store and reference back to repeatedly as you learn more and more. I've been subscribing since I first came across issue three and it's already up to number nine and recently expanded to full size. It's put out by Larry Crane, who also runs his own recording studio out of Portland, Jackpot!, and plays in a band as well as doing the magazine. Interview by trixie.

MRR: How would you describe Tape Op for people who haven't seen it?

Larry Crane: It's a magazine about recording. It's geared towards people...well, there are all these other magazines about recording, like *Mix* and *EQ*. When I started recording there wasn't anything for me to learn from. I felt left out by those magazines, so *Tape Op* is geared towards people like that. When they want to know how to record and for people to do things on four-tracks, low-budget. But then again we talk to people that do stuff in big fancy studios too. Its pretty wide ranging.

The main purpose is definitely to teach people so people have somewhere to learn about stuff. That's my main goal. That's what I learn from it.

MRR: So you do learn from your own zine?

LC: Oh yeah! I'll do an interview with someone like... like Don Zientara that does the Fugazi records, my friend interviewed him and he talked about all these ideas and the next time I went to record a band I was like "I better start trying things like that." So I totally learn from it.

MRR: What do you consciously do to make Tape Op different from Mix and those magazines?

LC: Well, it's pretty easy to do! They just don't cover stuff that I'm interested in and that a lot of my readers seem to be interested in. Occasionally they'll talk to somebody half-interesting but generally they're talking to people who work in million dollar studios. There's not much rock and roll that comes out of million dollar studios. Not that's worth hearing!

MRR: One thing that impresses me about your zine is that you have so many contributors. How do you find them?

LC: They find me! All the writers and different articles and stuff. The first issue was almost all me and it started getting around and people would write and say "I run a little studio" and "I'd like to interview so-and-so." I've made a lot of friends. Sometimes we'll sit and talk every week on the phone—I've never met them. Talking about running our studios and passing information and contacts back and forth. It's created a small community of recording geeks all across the country.

MRR: That's everyone's unspoken goal when they put out a zine.

LC: Oh yeah, but you don't expect it to work! (laughs)

MRR: How do you get them to contribute? Do they do it voluntarily?

LC: Yeah, there's no reward. I traded ads a few times, but people are just into doing it. It'd be nice to pay people but it doesn't even break even. I've got someone else helping me with day to day work on it.

MRR: Do you envision doing this for a while?

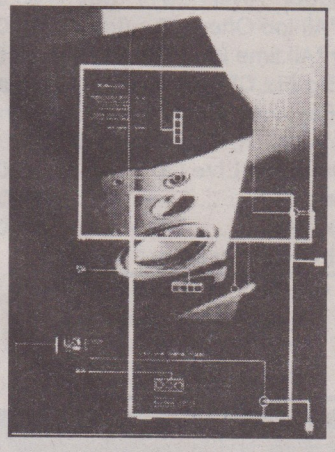
LC: I would like to. I feel committed but I really don't have the time. I'm really behind on the next issue. There are advertisers and subscribers and I think someone has to do it. I'd be happy to let it go but I want it to keep going. I do learn from it too.

MRR: Do you have time for any other side projects? Do you contribute to any other zines?

LC: I've been asked to do a lot of stuff lately. I just have to say no.

MRR: Do you read a lot of other zines?

LC: Yes, a lot! The ones that inspire me are the ones that are kind of narrow. The ones that don't inspire me are the ones that try to cover everything or don't have a focus. *Craphound* is a good one. He contributes a lot to the magazine. He tells me what type looks best and how to arrange the pages and what things not to do.



MRR: It's nice 'cause there's not a lot of clip art all over the place. It focuses on the words 'cause the information is the most important thing.

LC: I did a fanzine 12 years ago called *Chico Hell*. It had no focus, it was random. At the end of it I was like "This is really dumb." I wrote for a bunch of zines over the years like *Brave Ear* and *Sound Choice* and *You Could Do Worse* and some local weeklies. The idea of writing about recording didn't hit me until a few years ago when I started this magazine. I got asked to write for *Mix* magazine! I'd almost do it just to rile people up. My magazine'll start looking like the *MRR* letters section! (laughs)

MRR: Are there any personal heroes you got to meet under the guise of an interview? [Like me interviewing Tape Op!]

LC: I got to go hang out with Sonic Youth backstage and drink their beer. Lee and Steve are really enthusiastic about the magazine and want me to come and interview the guy who runs their studio. Paul Marotto from the Styrenes and the Electric Eels—he's very DIY, he's a great resource. Most of my heroes are people I already know. The magazine is a good way to meet people. A lot of the people I interview I end up recording with! People don't understand the recording process. They just feel like they're getting trampled. They don't know what to ask or what to do. They work with someone who's never worked with a band like theirs. You get that in punk rock all the time.

MRR: Yeah, where you can be independent and do your own thing but if you have no knowledge...

LC: People just have to go to the studio and do what they're told to do. Or they don't pick a good studio. You can go to a place that does jingles for the cheap rates and you have a pretty bad sounding record. A lot of the hardcore stuff coming out in the early '80s was just some of the worst recordings I've ever heard. I felt like people needed to know there were ways to do it without going to an expensive studio or sounding like shit. The magazine can help people know that there're options. You're better off borrowing your friend's four track and making a crummy sounding demo than making an expensive crummy recording!

MRR: Exactly! And you learn from it too and apply it later on.

LC: Even hearing your own recordings off a boombox is important. You learn about editing and dynamics. I've had bands in to record that don't even do that. They came in here and after spending $400 finding out that their drummer couldn't play, couldn't keep the tempo straight!

MRR: When my band records, we do a four-track recording first so we can figure out what we want to do for overdubs so when we're in the studio we know what we're doing. We don't waste time going "Try this—oh, this doesn't work."

LC: You can go into the studio and do basic tracks, get a cassette mix and try adding things at home to see how they fit. Then you can go back in and do the same parts, the ones that work.

MRR: Oh, I never thought of that! That's a really good idea. I'm learning stuff just interviewing you.

LC: I feel like a fountain of information! (laughs) People in town call me "I've got this four track and mic and how do I do this?"

MRR: I was going to ask you what people phone you about. [Tape Op publishes the studio phone number.] Do they call from the studio, "Help, we don't know what we're doing?"

LC: Not from the studio, usually. Sometimes I get a call when they're panicking. Opening this studio a few years back, people think I know what I'm doing or something, it's become an underground studio for the town. People seem to regard it pretty well. I get fun records to do! I hope it helps the town a bit too. There wasn't a good place to record, I didn't think. I started doing albums for people on 8-track in my basement 'cause there was nowhere they wanted to work.

MRR: With Tape Op, what's been your most interesting feedback?

LC: Just meeting people who are doing other stuff is pretty cool. Talking to someone I'd never otherwise meet. (Some of my readers) are blown away that they're picking up a magazine to read about recording and the guy actually does stuff, unlike the other big magazines. Most of the articles I read in there are mostly about some crappy bar band I've never heard of, or Nine Inch Nails. They don't talk to anyone who's doing, you know, a real record! The underground music community is not a tiny thing these days. All these magazines are completely oblivious to it. One of these magazines is calling Albini's new studio a project studio because there's no digital console. In the history of rock and roll, it doesn't matter where the fuck something's recorded...(With *Tape Op*,) generally, we try to stick to the interview format. We run a few articles that go here's how to do this or that.

MRR: I like the interviews 'cause they're not just technical, with my eyes swimming when it's above my head.

LC: It's good to know this stuff is being done by humans. It's good to find out that these are real characters, not high and mighty with lab coats on. Some are more professional in their approach, but if we're gonna be talking to them, they've gotta be doing something interesting. The next issue's got Tiny Telephone in San Francisco, that MKUltra guy's studio and Dan who does Polymor Studios in Oakland, he used to be in Idiot Flesh. There's also an article by a guy who was checking out recording schools. It really pissed him off so he wrote the article, it's really funny. There's a place that costs $20 000 for one year. I spent that on a studio and it only took a year to get rolling! I can make a little money to eat from. So I don't understand (why people would go to a school).

Tape Op is available at: PO Box 14517, Portland, OR 97293.

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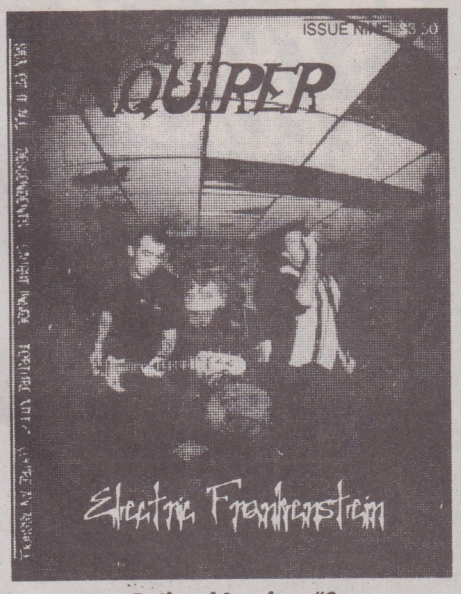

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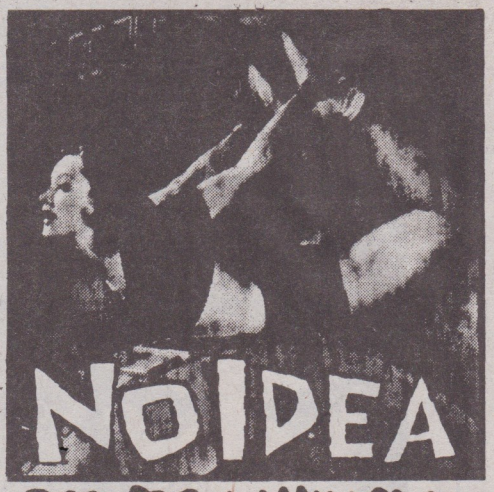
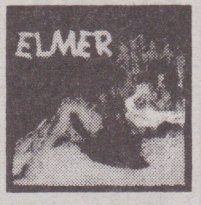


PANTHRO U.K. UNITED 13 —LP/CD
Clash, Naked Raygun, Husker Du...? Fuckin' good!! White vinyl. Tour: Sept. + Oct.

FAY WRAY –CD
12 songs! (Only $4 ppd!) Catchy punk with melodic yelling; heartfelt and drunk! ex-Quit, King Friday! Cheap!

ANKLEBITER –LP
The first 20 people that read this description get a free record! This record is $5 ppd and well worth the dough.



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IHM –12" ($4 ppd)

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Fun, sloppy, stinky punk rock! Limited to 540 (only 200 left) so hurry up! Did we mention Aaron yet? ($3.50 ppd)

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HOT WATER MUSIC / TOMORROW –11" $7
HWM "Finding" or "Fuel" LP/CD –$7
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NOW NEW FALL 1998

- MENS RECOVERY PROJECT/SINKING BODY "GRAPPLING WITH THE HOMONIDS" LP/CD vmfm 43
- RAH BRAS "WEAR THE BEAT SPECTACULAR" CD-EP vmfm 42
  EX SLEEPYTIMETRIO + MRP
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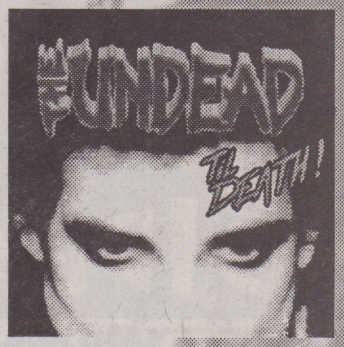
NO CHECKS please

THANKS TO EVERYONE WHO'S SUPPORTED US for the last sixteen yeals

Never say died! "he said"

Bobby Steele ex. MISFITS

IS BACK



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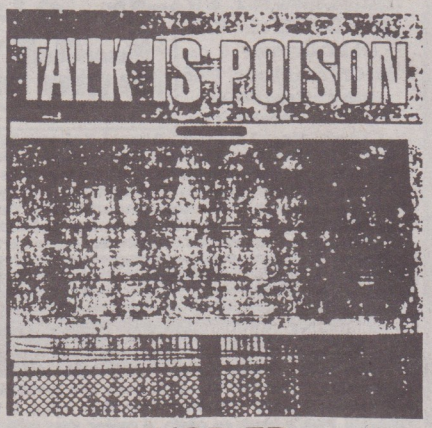
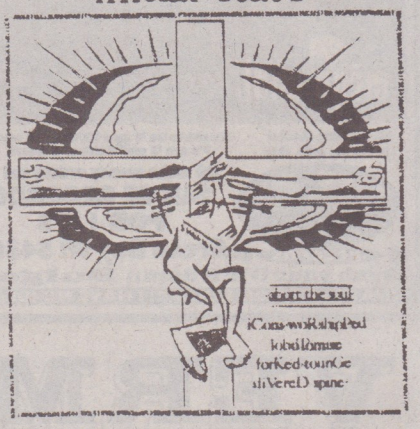
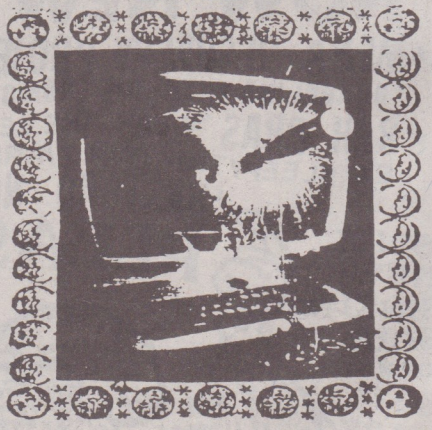


7"/CD-EP

initial state



LP/CD



.fuckingcom7"

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ON TOUR 8/ 1998
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10th-Columbia, MO
11th-Chicago, IL
12th- Milwaukee(afternoon)
Manitowoc (Night)
13th-Menomonee, WI
14th-Minneapolis, MN
15th-Fargo, ND
16th-Sioux Falls, SD
17th-Rapid City, SD
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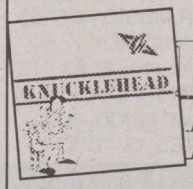

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Look For The Spills and Houseboy on tour (seperately) This Summer!

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www.stiffpole.com

SCREWBALL CLEARANCE SALE

I have a couple dozen copies of these left, so I'm selling them as a package for $6 ppd.

Haggis - Cornfield Girl 7"
Haggis / Life After Johnny split 7"
Skidfish / Freak in a Jar split 7"

I also have a few copies of the Cravedog Records CD compilation "The Encyclopedia of Post Punk Hits" for only $5 ppd. The CD features tracks from Haggis, Bubba, 90 Proof, Belligerent Youth and 7 more.

Also still available:

- V/A - 20 Bands Trash 20 Songs to Find the Way to Sesame Street LP - $7
- V/A - Boise Punk compilation LP - $6
- Adversives / Cause split 7" - $3

Make checks / MOs payable to Mark Hanford.
All prices are postpaid to North America.
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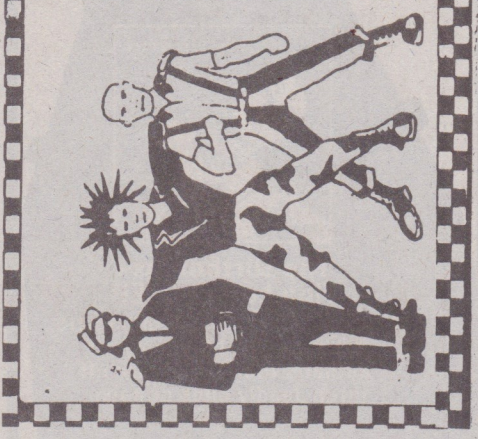

and the Goons. Contact the website for tour info, etc. @ www.torquerecords.com See Ya!!!!!

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Send SASE for catalog. The Goons "Living in America" CD is $10 ppd. usa, $12.00 ppd. world

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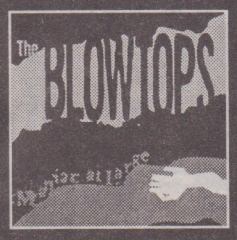
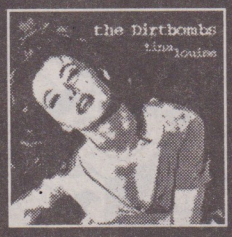


The Blowtops–Maniac at Large 7" EP

The demented monsters of fuzz-rock explode like two tons of dynamite. Better watch your back, their sinister album is due out soon.



The Dirtbombs–Tina Louise 7" EP

Two bassplayers, two drummers, & Mr. Collins blow up your pathetic life as they fire off three deadly clips of noise.

The Hentchmen–Ten String Trio 7" EP

The Hentchmen without Farfisa organ? More punk than you can shake a stick of dynamite at.

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SEPT. 12 NYC at ABC No Rio•13th New Brunswick, NJ at The Melody Bar•14th Baltimore, MD at The Ottobar•15th Pittsburgh, PA TBA•16th Cincinnati, OH at Sudsy Malone's•17th Cleveland, OH at Speak In Tongues•18th Detroit, MI at The Miami•19th Chicago, IL at The Fireside Bowl•20th Indlps, IN at Middleman Records•21st Nashville, TN at Indienet Records•22nd Dallas, TX at Tree's•23rd Austin, TX at The Flamingo Cantina•24th Corpus Christi, TX at Games & More•25th New Orleans, LA at Jimmy's Music Hall•26th Tampa, FL at Song X•27th Orlando, FL at Club Z•28th Miami, FL at Churchill's Hwy.•29th Atlanta, GA at Under The Couch•30th Raleigh, NC at The Caboose• OCT. 1 Jersey City, NJ at WFMU Radio•2nd Philly, PA at Stalag 13• 3rd NYC at CBGB's

The Bananas

We've been waiting 2 years, and here it is. and it was worth the wait. 14 songs for the usual plan-it-x price of 5.00. if monkies could play guitar this is what it would sound like. on CD (that's a compliment), out By Sept 16

Operation: cliff clavin

Hi, I'm writting this AD on July 4th, sitting in peoples park, in Berkeley. we a 1 month into our 3 month summer tour. of course now your reading this and were done and home, hopefully. it's going good so far. no thanks to Josh, Mike or daniel (promoters). anyway. Back to the ADD: we sell this stuff

paradise lost your newest cd. 18 songs + a sticker + patch 5.00

split cd/ep with the connie dungs 11 songs, only 4.00

oh yeah, today (July 4th) is SAMs birthday!

bumperstickers 2"x11" - 1.00

pins, 1" buttons 2 kind 1.00 for both

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SFR 3 Breakdown- Hangin at WRSU 7"

The latest kick in the balls by this legendary NYHC band you should recognize from the "NYHC: the Way it Is" and "Where the Wild Things Are" compliations. Includes some old favorites, some new ones, and some unreleased stuff.

$3.00 ppd USA/ $5.00 world

SFR 2 Purpose- What's in Worth 7"

The second 7" that followed up this great NJHC band's long out of print, self released first 7". They play hardcore that's fast and furious, not too far off from some of the earlier DC bands (for example: the likes of Skewbald, the Faith, and Dag Nasty) but is also not afraid to be innovative or catch a melody every now and then.

$3.00 ppd USA/ $5.00 world

SFR 1 Rad- Dialed 7"

Special Forces' first release, a split with garbage Pail Records in PA. Fun and catchy hardcore with songs about BMXing that won't be available for long. Made it to various MRR top tens and was on the cover of MRR #180. This is in it's second (and final) pressing. We have limited copies of these, so hurry up. Once it's gone, it's gone! VERY LIMITED COPIES AVAILABLE.

$3.00 ppd USA/ $5.00 world

Mad at the World #2

Interviews with Fit for Abuse, No Contest, the Unseen, Breakdown (part 2), Fan Shen, Heidnik Stew, the Down Low, and a bunch more. Plus a ton of articles, reviews, and other features for all you angry hardcore punks. Over 50 pages on newsprint! **$2.00 ppd USA/ $3.00 world.**

Mad at the World #1 (still available)

The debut issue with interviews with Agnostic Front, the Templars, Nekhei Naatza (from Israel), the Subjugated, the Degenerics, Oppressed Logic, Breakdown, Slapshot, Awkward Thought, Tribal War Records, and Bottom of the Barrel.

$2.00 ppd USA/ $3.00 world

(If you want to send stuff in for MATW to review, or take out an ad, get in touch. Also, if you would be interested in trading your hardcore, punk, or oi! records for copies of Mad at the World to distribute, Get in touch. The rate is 2 zines per 7".)

Available end July 1998:

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The long awaited debut 7" by this up and coming NJHC band. Speedy and powerful, yet with a touch of melody. **$3.00 ppd USA/ $5.00 world**

No Contest- Fuck Everyone 7"

The second demo of this band pressed onto vinyl for a limited time. Pissed off hardcore, the name says it all. **$3.00 ppd USA/ $5.00 world**

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Attention Classifieds Readers: When responding to these ads remember that the world of MRR readers is not a punk rock utopia where everyone is looking out for everyone else and we're all cool... Be careful what you tell people and be careful who you send money to. There are people out there in punkland who will try to rip you off, exploit you or manipulate you. I can't tell you how scared I feel when I see an ad that begins "16 year old girl running away from home needs places to crash..."

FOR TRADE... STALIN/THRASH LP, Dissaray / Flexi, Bastards / 7" flexi, Aburadako / Flexi, v/a City Rocker LP, v/a Eye of Thrash LP, Gauze, Gism, Zouo, Cobra, Systematic Death, Gai, Confuse, Kuro, Lip Cream, Anarchy, Friction, Comes, Crow, etc... Please send me your trade/sale/want list. Write to: Yoshiaki Nagano / 3-29-5-103, Daita, Setagaya-ku / Tokyo, 155, Japan

TRASH AMERICAN STYLE- the only store that has supported hardcore/punk/noise from old school to new school. Bands/labels/zines get in touch so we can sell your stuff. 12 Mill Plain Rd., Danbury, CT 06811. 203-792-1630.

WANTED: BATTALION OF SAINTS video and bootleg sound recording from 1984-1986. A lot of great shows were recorded, including the Olympic w/ Broken Bones & Kraut. So give me a break and call Joey Maya @ 800-741-1103.

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GET "HEPPED UP On Goofballs"! The Piss Shivers CD that's flying off the shelves. D.I.Y. punk rock grandeur for a mere $3.00 (postage paid). Payable to Cedric Crouch, 46 Oberholtzer Rd., Bechtelsville, PA 19505. Distros/traders get in touch.

70'S PUNK T-SHIRTS, stickers, and records for sale! N.Y. Dolls, Ramones, Benx, 999, The clash, and more! Plus Bondage Babes t-shirts! Any size, any colors! Send info: Kate, P.O. Box 4054, Carlsbad, CA 92018-4054. Send detailed wants. Wholesale orders welcome.

PAURA'S 2ND RELEASE is out! 'Reflex of Difference' 9 track CD. Brazilian hardcore combining some old school & new school in-fluences in a very personal and current vein. Personal & social themes almost always with a positive approach. US $12 (ppd / air - world). Distros... get in touch!!! Conspiracy Chain c/o Marcio Cotineli - Cx. Postal 87 - S. Paulo/ SP - 01059-970- Brazil. email: paura @ hipernet.com.br

FREE PUNK RARITIES on vinyl list. US and European bands from the late 70s to early 80s. Write for list: Jeff Gebenini, Curacao str. 9 (2 Hoog), 1058 BJ Amsterdam, Holland. Send priced punk wants lists! I'll try to find it.

YOUR BANDS RECORDING for cheap. Any format (tape, vinyl, cd) made into a cd-r reference cd in red book format. First disc is $25 and each disc after that is $8.00. For details and information write to 605 S. Linwood, Visalia, CA 93277 or email Fusz002@aol.com

RARE BRITISH PUNK/OI!/HC Set-sale 1800+ items, Abrasive Wheels - Zounds. Want-list service. Please send IRC for catalog: Elista, 157 Common Rise, Hitchin, Herts., SG4 OHS, England. Tel/fax: (01462) 433089.

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ERRRRR!!! (SOUNDS OF TH) Splurge Comp. w/ Ahtio Ethik, No-fi, Sprawl + Anus Grin. 60+ min. cassette w/ stickers and booklets $2 ppd. from: Anti-Everything, 22 S. Mallory St. Apt. #1, Hampton, VA 23663. Bands! Send tapes for upcoming cass. + vinyl projects. (We love noise!) Send SASE/stamp(s) for real junk mail. Soon: Netenyahoo + Hello Kitty Skulls.

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ATTENTION BANDS!! Sick and tired of shitty LA shows? Look no further! LA's only true all-ages venue is open! Bollocks has hosted the Business, Shap-Her, Stitches, US Bombs, Criminals and more! Show & booking info @ 562-988-0622. Shows happen Fri-Sun.

PUNK & HARDCORE VIDEOS: I have the following video masters. I sell for $12 per 120 min tape, postage paid. Either send stamp for list or choose 3 bands and send $12 to: Kevin, PO Box 95516, Seattle, WA 98145: Avail, Bloodlet, Boy's Life, Boy Sets Fire, Promise Ring, Descendents, Get Up Kids, Ink & Dagger, Fugazi, Propagandhi, Snapcase, Skankin Pickle, Trial & many more.

NONE OF THE ABOVE records. Punk / Hardcore / Metal / Wrestling Merchandise all at one website. Fast service, good prices. www. no-tarecords. com.

PUNK RECORD COLLECTION set sale: 2000+ items, '77 - '85, worldwide rare 7"s / Lps, Killed by Death, Back to Front, Bloodstains across -stuff, hardcore, anarcho, Oi, skinheads... Amebix, 4skins, Onion Dolls, Big Boys, Sema 4, Mets, Mecano ltd., Revenge 88, Fast Cars, Directions, Hubble Bubble, ... Send 2 IRCs 0r $2 for list to: N. Verbanck, B.P. 13, 66320 Marquixanes, France.

OBSCURE PUNK 7"s for sale (killed by death, back to front, bloodstains across-stuff...) also loads of oi, anarcho, hardcore. '77-'84 send 2 irc's/2 us $ for list with +2000 items to: N. Verbanck, BP 13, 66320 Marquixanes, France

VIDEOS - PAL (UK, etc.) & NTSC (USA, etc.). Trade/sale. Thousands of shows/promos/tv clips. Stuff like Propagandhi, Business, Screeching Weasel, Zounds, Exploited, Poison Idea, DK's, Blitz, Queers, Conflict, Rancid, GG, Dickies, Descendents, Operation Ivy, Disorder, Ruts, Misfits, Subhumans, Snuff, Gin Goblins, SAE(UK), 2 IRC's (overseas) or decent trade list: Dave, 50a Great King St., Edinburgh, Scotland. E-mail: gingoblin@easynet.co.uk

CRUSTY RECORDS now accepting demo's for compilation project. Punk, ska, heavy metal, surf, noize. For info send recordings to: PO Box 59, 1895 Commercial Dr. Vancouver BC V5N 4A6

SELLING AT DECENT PRICES punk/H/C/ LP'S/EP'S collectors from UK 77 to mid 80's. Also Wave/Industrial/Gothic. Send 2 IRC's or $2. Old Continent Distro 31 Ave A Blanqui 69100 Villeurbanne. France Attn: R. Blanc.

OFFDAY: Abducted By Crustaceans, the first full length album by these boys. "The best of it's kind known to man" only $8ppd. Crusty Records. Hidden cash only. PO 59-1895 Commercial Dr., Vancouver BC V5N 4A6

MAXIMUMROCKNROLL music classifieds

JODIE FOSTER'S ARMY New CD available soon! Skate rock zines and bands should get in touch. JFA skateboards, stickers & buttons available now. $1 for sticker/info: Hurricane Records, 1573 N Milwaukee Ave, PO Box 422, Chicago, IL 60622

GG ALLIN: Largest catalog in the world. Get the real deal. Don't settle for shit quality and long waiting. Included are videos from 1981-1993, best copies anywhere and many masters. GG CDs, cassettes, rare singles, GG Doll, headstone poster, many different t-shirts, prints from original artwork and new Murder Junkies releases and more. Fastest service for years. Call if you have any questions. Write Merle Allin / 214 E. 24th St. #5b / NY, NY 10010. Call (212) 889-8334. $1 for large GG catalog.

VIDEOS: over 1000 shows. All, Adolescents, Adicts, Bad Brains, Bikini Kill, Black Flag, Burn, N. Cave, Chaos UK, Circle Jerks, Cows, Cro-Mags, Damned, Dayglos, Descendants, Dickies, Entombed, Exploited, Eye Hate God, Flipper, Fugazi, GBH, SJ Hawkins, Hole, Jawbox, KMFDM, Hyenas, Leeway, Lyres, Madball, Marilyn Manson, Meatmen, Mighty Bosstones, and many, many more. $1 for 40 page list. Write Merle Allin / 214 E. 24th St. #5b / NY, NY 10010. Call (212) 889-8334. Quickest service anywhere.

VIDEOS: over 1000 shows. Murder Junkies, Dwarves, Fear, Antiseen, Screeching Weasel, Queers, Rancid, OpIvy, Germs, Pennywise, Trashwomen, Bad Religion 96, Conflict, Monster Magnet, NoFX, Beasties, Mummies, Misfits, Lunachicks, Insaints, Pistols, Buttholes, Primus, Dead Boys, KDs, Ramones 96, Rollins, Circle Jerks, Dickies, Social D., Exploited, 7 Year Bitch, and many, many more. Write Merle Allin / 214 E. 24th St. #5b / NY, NY 10010. Call (212) 889-8334. $1 for 40 pg catalog.

VIDEOS: over 1000 shows. GG, Anal Cunt, Angry Samoans, Nashville Pussy, Neurosis, Hole, Muffs, Rev. Horton Heat, Junior Brown, Deicide, Sabbath, Pantera, Type O, Sublime, Samhain, Toy Dolls, Cramps, Clash, Dead Boys, J. Thunders, punk movies & comps & many more. Quick reliable service. Write Merle Allin / 214 E. 24th St. #5b / NY, NY 10010. Call (212) 889-8334. $1 for list.

MEGA-RARE KILLED BY DEATH PUNK & HARDCORE set sale list. Hundreds of rare original 7"s and LPs featured on the Killed By Death and Bloodstains compilations as well as rare Misfits, early Dischord, Touch & Go, X-Claim releases. New stuff every month. Send stamps or SASE for newest list to: Mike B, 159 Emerald Street, Malden, MA 02148.

SELLING: SICK OF IT ALL original pressing Revelation EP. Offers to: Brad Mitchell/ PO Box 1295/ Vernon, BC/ V1T 6N7/ Canada

CONCENTRATED FURY: Knot Music has loads of brutal,fast hardcore and grind records for sale, from bands like Rot, Heist, Tumor, Bad Acid Trip, Remission, Disclose, Death Sentence, Agathocles, Laceration, Scapegoats, Code 13, Gritos De Odio and Bizarre X! If you need a fix, contact Knot Music / P.O. Box 501 / South Haven, MI 49090-0501 USA. Write for a free catalog!

SELLING: SICK OF IT ALL original pressing Revelation EP. Offers to: Brad Mitchell/ PO Box 1295/ Vernon, BC/ V1T 6N7/ Canada

PROTES BENGT 7" (mint), LÄRM "No one Can Be That Dumb" '86 ep, KAAOS/ T.K. split LP, PAINAJAINEN "Todistu..." '85 ep (mint), CROSSED OUT "N.F.T.M." '96 10" boot... will trade for: SWANKYS "Mad Punk Life/Hero" LP, CHAOS C.H. "Serve You Right" 7", RUIDO DE RABIA '87 split LP, FEARLESS IRANIANS FROM HELL "Holy War" LP... HELP!!! Sean Hogan 15289 Youngwood Dr, Whittier, CA 90605, USA//FEAR OF GOD VIDEOS MUST BE HAD!!!

TWO FOR $10! TAG TEAM SKA for $6.50 ppd, awesome local and national ska-punk. You won't get tired of this! The EP by Strike Three for $4 ppd. 4 new punk-ska songs that will get you singing! Both on CD available together for $10 ppd! We aren't sketchy! Frugal Records/ POB 13113/ Scottsdale, AZ 85267 frugalrecords@ altavista.net call: 602-951-9180

SUNNY DAY REAL ESTATE REUNION video filmed 7/11/98 in Seattle. Amazing quality. I will fill tape with a Promise Ring show unless you name another band I might have. Send $15, postage paid. I have a huge list of other bands such as Avail, Fugazi, RFTC, Op Ivy, many others. Send stamps for complete list. Email: Choosethehuey@ hotmail.com CTH, PO BOX 95516, Seattle, WA. 98145

SEX PISTOLS VIDEO Compilation: John Lydon Late, Late Show 1997, MTV Studios, Letterman 1996, Phoenix Festival 1996, CNBC Time & Again Feature. 2 hrs. TDK-EHG $20 money order: Jim Russo / 7314 Rockwell #2 / Philadelphia, PA 19111 American video format only!

DRUNK ON ROCK CD. WITH: Hookers, Reclusives, Murder City Wrecks, Screaming Bloody Marys, Jeff Dahl/Kevin K, Dragons, Johnny Wreckless, Dead Flower Bloom, Trash Brats, Cash Registers, Candy Snatchers, Puke-aenaires, Bulemics, Sinisters, Rocket 455, Electric Frankenstein, Asteroid B-612, Lovemasters, B-Movie Rats, Weaklings, Nashville Pussy, Rick Blaze/Ballbusters, Morning Snakes, Alan Valentine/Drugstore Cowboys. $10 U.S. $12 elsewhere. I-94 Recordings, PO Box 44763, Detroit MI. 48244

CHECK OUT the biggest Punk Rock mailorder catalog in the world! Over 65 pages of rare and out of print Punk records from: The Adicts, Dickies, Blitz, Crass, Partisans, Dead Kennedys, Misfits, Subhumans, Dils, and thousands more. Everything from 1977 to the present. Also hundreds of patches, stickers, and buttons to choose from. (all for cheap too!). For the newest catalog, send 3 stamps or $1.00 to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, Ca. 91701 USA. Or check out the web page at wwwdrstrange.com. And when in Southern California check out the new store. 2300 square feet of pure punk rock! Records, cd's, creepers, bondage pants, studs, and more...(909) 944-1778.

CRAMPS VIDEO COMPILATION #2 - Bizarre Festival 1992, Inner Tube 1981, Urgh! Outtakes, After Hours, Night After Night 1992, the Tube, Conan O'Brien, More! 2 hrs. TDK-EHG $20 money order: Jim Russo / 7314 Rockwell #2 / Philadelphia, PA 19111 American video format only!

206 RECORDS puts out quality melodic punk, skate rock and ska/punk music. Send 2 32¢ stamps for a magazine and catalog. We have great CDs from: Veteran Flashbacx Stinkaholic, Belvedere Ferd Mert, and Manner Farm. Unpunk Sampler CD only $5. 206 Records, 8314 Greenwood Ave North #102, Seattle WA 98103. www. 206records. com

LOOKING TO BUY: original UK pressing Cure LPs, 7" & 12" singles up to 1985, also need: Bauhaus LPs & singles, color vinyl & picture disks, Husker Du - Everything Falls Apart LP (Reflexes Rec's) Samhain - Unholy Passion 12" (red vinyl) & November Coming Fire (orange vinyl), Germs -GI LP (1st press) & The Lewd - American Wino LP & finally, all 1st pressing Moss Icon LPs & 7"s & Infest Mankind 7" (w/ pink labels, limited to 500 on Draw Blank Rec's). Please write to: L. Cole, 1250 Woodmere Rd, Pottstown, PA 19464

DESPERATELY SEEKING!!! F.U.A.L. - LP, Toxic Waste - Belfast LP, Amebix - Arise LP, ENT - Holocaust... LP, Contropotere - Nessuna... LP, FFF - Electric Violin Trash LP, Alternative LP, been searching for more than 3 years, please help me. Will buy or trade: Paul Mentz, Drygalski Allee 111, 81477 Munich, Germany.

HELP ME!!! Trying to lay my hands on the following records for years without success. Will pay cash or trade. F.U.A.L. - LP, Toxic Waste - Belfast LP, Amebix - Arise LP, FFF - Electric Violin Trash LP, Contropotere - Nessuna... LP, ENT - Holocaust In... LP, Alternative - LP, please help me, I'm desperate. Offers to: Paul Mentz, Drygalski Allee 111, 81477 Munich, Germany

MAXIMUMROCKNROLL music classifieds

FOR SALE: Nihilistics - 1st LP (w/ booklet) $30, Someone Got Their Head Kicked In comp. (1st press) $20, Fear- The Record (1st press) $12, Misfits - Die, Die...12" (1st press on black) $22, Days bootleg 7" $7, Peace Corpse - Quincy's Lament 7" (1st press) $7, Judge - Bringing It Down LP (1st press) $10 & The Storm 7" (yellow) $12, Majority of One - Rage 7" (1st press) $7, Rebuilding comp. 7"(1st press) $10 & a few early Iron Maiden 12"s $10 each (write). Finally, Whipping Boy - Subcreature CD & Half Life - Never Give in CD $4 each. Please write to: L. Cole, 1250 Woodmere Rd, Pottstown, PA 19464

FRENCH PUNK FOR TRADE OR SALE: Electrochoc, G.Razors, Mickeyn Stein, Rotters, Stillers, Vermines, Unvalued, Justify X, Checkmate, and more. Write to: Philippe Pouget, 2 Rue Franklin 44000 Nantes FRANCE

ALT ROCK, PUNK, POP, GOTH in the SF area. Epicenter and MRR volunteer (guitar/bass) looking to start a rock band with the following influences: NoMeansNo, Therapy?, Police, New Model Army, Levellers, Dag Nasty, Tool. Sparx (415) 391-9026

RARE PUNK AUCTION. The Accident "Kill the BeeGees" EP; Angry Samoans "Inside My Brain"; Black Market Baby "Senseless Offerings" LP; Feederz "Teachers..."; Final Warning (Pdx) EP; G.B.V. "Forever Since Breakfast" LP; Kaos "Product of a Sick Mind" EP; No Alternative "Backtracks" EP; Rejectors "Thoughts of War" EP; Skrewdriver "All Skrewed Up"; Wipers "Romeo"; Vains EP. Send bids - Paul / PO Box 1024 / Port Townsend, WA 98368

KILL YOUR RADIO! Get your music *now*! From the finest independent bands/labels. Punk, pop, hardcore, indie, emo. Write for free catalog and stickers: Skatterbrain Records / PO Box 68082 / Schaumburg, IL 60168. http:/ members.aol.com.skbrecords/ skb/ skbrecords.html

PROPAGANDHI DEMOS. I am selling 3rd generation copies of their "Banned in Canada" and "Fuck the Scene" demos. Quality is pretty decent. $3 ppd each or both for $5 ppd. Funds to A. Kriney, PO Box 4501, Highland Park, NJ 08904-4501. Overseas add $2.

ALOHA! Before the millennium harkens complete annihilation, don't miss this one-time-only bulk sale of 66 classic punk/hc 12" records for $250 (postpaid in US), or best offer. All mint, '81-'87, with inserts, original or colored vinyl reissues. TSOL, Septic Death, CH3, C2D, Expolited, Broken Bones, GI, Heart Attack, Crass, Discharge, etc. Stamp for list—LeatherLove; 29 1/2 Morton St. #3-A; NY, NY 10014; peace & debauchery!

DEVOUR DISCORDANCE AXIS Jouhou CD, Fat Day Futoribi CD, Blood for Blood Soulless 7" CD $10/$12, 7" $3/$6 Nine Shocks Terror Zen & Art of Beating Your Ass LP out in November P.O. Box 108 Boston MA 02117 USA

FOR TRADE (All originals, No bullshit!); Maggots; Tammy Wynette 7", Absentees; Tryin To Mess w/ Me 7", Fresh Color: Source 7" & Punk Partout 12", Drones; Be My Baby 7", Bastards; Danger 7", Rocks; Your So Boring 7", Checkmate: Only Fools 7", Sods: TV Sect 7", Authorities; Trouble 7", Paere Punk LP, Stalin: Stalinism 7", Brulbajz: Dodens Apostlar 7", Electrochoc; 3 minutes 7", etc etc tons more all around the world!!! I trade or sell. (Catalogue w/ +4,000 punk items for $2 bills / 3 x IRC) Write, call or send fax/email to: A.A.R. c/o Jukka W-M Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. Fax ++35819 721328, tel + +358 40 5481267, email jukka.sateri@ aar.inet.fi

SECOND AMENDMENT Records has changed its address to: P.O. Box 3434, York PA 17402, Also, now available, our second release "There's Something Rotten In Red Lion" 4 band comp. 7" featuring the Armed Citizens, the Scam, The Hellcats, and Squire, along with our first, Armed Citizens, "Citizens On the March" 7" (Both are $3 USA, $5 World).

IT'S FINALLY OUT! 2 hour live video zine! Issue #1 with Candy Snatchers, Nashville Pussy, Zeke, Red Speed Dealer, and Iron Boss! Already working on #2! Bands send videos! $13 ppd. To Mike Meroney 314 Parkhill South, Laurel, MD 20724 Send $1 for list of videos for sale or comes with order.

CHECK OUT THIS good Shit. Canadian Distro has everything you need. grind, punk, hardcore, SXE, booganoose funk. send $5.00 canadian or $4.00 usa for Godinaheadlock / Face Down split 7" (ltd 500). Sloppy sludge/mosh HC. Send your address for a complete distro list. (stamps appreciated). University of Scatology / 8851 8th concession / McGregor, ONT / N0R 1J0 CANADA. Email- 704526@ ican.net

MEGARARE Finnish Punkrock Obscurities for Sale or Trade, like; Briard: All 7"s & LP, Destroy: Sanoja 7", Rattus: Khomeini Rock 7", Stalin: Chaos 7", Neuroosi: Rock Against Seija Isonsaari 7" (rarest European punk single, 10 exist!!), Kasvain: Onko Suomi Usattunut 7", Nauta: Ibko Suomi Vapaa Maa 7", 000:Oodeja Simasuille 7" & LP, Taavi & Rytmiryhma: Aanilevyko 7" etc...available almost all early finnpunk wonders so check my wants ad and offer trade (prefer) or send serious money offers!!!! (massive catalogue for $2 bills or 3x IRC) Write, call or send fax/email to: A.A.R. c/o Jukka W-M Sateri, PO Box 174, Fin-11101 Riihimaki, Finland. fax +358 19 721328, tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

RARE WORLDWIDE PUNK / mod / powerpop 45's & LP's (1977-1982): Send $2.00 or 2 IRC's for latest set sale catalog. Reasonable prices. Trades, wantlists, etc. welcome. BEAT BEHIND THE DYKES, Steenhouwerspad 6 / 7101 Em Winterswijk / HOLLAND. phone/fax: +31-543-514839.

GEEKING DREAM by the Pimps includes "K-9 Christ," My Dad Smokes Crack," "Strap-On Sally" on cassette, some with sticker. You will see crushed body parts in the street. Only $4, send to: CNF, PO Box 9152, Virginia Beach, VA 23450

RELIGIOUS FUCKS! RELIGIOUS FUCKS! come out come out wherever you are, I'm getting ready to release a comp. with a song you sent me and in my stoneyness I lost your add. Write me please so I can fix this. WEATHER PROFUKTIONS/ POB 1982/ Roanoke/ VA/24009

WANTED (Original 1st pressings only, m-/m- condition prefer); Nubs: I Dont Need 7" (wp $1250), Hollywood Squares: Hillside Strangler 7"(wp $200), Tapeworm: Break My Face (wp $200), Helen Keller Band: Surfin w/ Steve 7" (wp $100), Child Molesters: Wholesale Murder 7" (wp $200), Horrorcomic; I Don't Mind 7" (wp $100), Antisocial; Traffic Lights 7" (wp $300), Nothing; Scream & Cry 7" (wp $200) etc 70's & early 80's punkrock obscurities from all around the world!! I buy or trade so write, call or send fax/email to: A.A.R. c/o/ Jukka W-M Sateri, PO Box 174, Fin-11101 Riihimaki, Finland. fax +358 19 721328, tel + + 358 40 5481267, email jukka.sateri@aar.inet.fi

FAT, HOMOPHOBIC, REDNECK Please sell me these records. THE CRAMPS- Totally destroy Seattle, also looking for CRAMPS PROMO posters and flyers, and other bootlegs, FEEDERZ- Rat in the mouth cover, MINOR THREAT- Filler (red cover). DEAD KENNEDYS- bootlegs, THE LEWD- Slash your face, CRIME- Second seven inch. FANG thanks for the free show. ROB FRISHKOFF 502 Minor Ave N#6 Seattle, WA 98109

SET SALE Punk/garage/hardcore vinyl: Lepers, LaPeste, Offbeats, GG, Chronic Disorder, Nerves, Puncture, etc. 7-inches and LPs. Trades considered. Send SASE for list to Jason L., 2160 Mineral Spring Ave. #7C, North Providence, RI 02911, JayLitch@ aol.com

GIANT MAILORDER. 1000+ items available. Punk, hardcore, alternative... etc. Send $2 for a catalog. Outside Europe $3. Or visit the website: http:// www.inet-images.com/marginal/. Marginal Mail, Postbus 3051, 4700 GB Roosendaal, The Netherlands. E-mail: marginal@concepts. nl

MAXIMUMROCKNROLL classifieds

SPIKED LEATHER, bondage, s-m. Pyramid belts, collars, wristbands, restraints, spikes, studs. Anything you need, punk as fuck handmade leather products. Are you sick of paying out the ass for cheaply made corporate leather-ware? Guaranteed highest quality at low prices. Custom orders also accepted. Send stamp for catalog to: B. Leather, 2072 Richfield Dr., Dayton, Ohio 45420 and on the web: www.delrio.com/~nate/sl/main.html

BORED? Go out and get a cheap tape recorder and record yourself and your friends making noises, screaming, banging on stuff / whatever, etc. Then mail it to me along w/ some art and your address (you'll be very surprised!) Existential Boredom: 22 S. Mallory St. #1, Hampton, VA 23663.

GOTHS: LONELY, SHY, depressed, agoraphobic, boring, dull, daydreamy and lost goth guy, 23, seeks empathetic spirits in the bay area, for long correspondence and eventual get togethers. Reading, writing, hanging around with friends. Totally non-pretentious. Down to earth. Loves people. Looking for love. The Cure, the Smiths, Depeche Mode, Sisters. Bryan Hayhoe, 1499 Sutter, SF, CA, 94109. Robert!

FILMS WANTED from underground, independent, student and amateur filmmakers. This is an open call for entries for a new weekly film showcase. All subjects / all genres considered. Send your film (8mm, Super 8, 16mm, or VHS-NTSC), along with a brief synopsis and a short bio to: Matt Stafford / c/o SOHA / 988 Amsterdam Avenue / NYC, NY 10025 / U.S.A.

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SMITHS FANS: I'm looking desperately for a girl who loves the Smiths and understands from personal experience what Morrissey sang about. I want to love such a girl. Please write. Please. All answered. Bryan Mayhoe / 1499 Sutter Street / San Francisco, CA 94109

SERIAL KILLER T-SHIRTS: Manson, Bundy, Gein, Gacy, Ramirez, Fish, Zodiac, Panzram, Berkowitz, more. Also Satan, Jesus, cults, drugs, etc... Catalog $1 to: BCE, PO Box 19877, New Orleans, LA 70179-0877. We also do custom screenprinting, write for details.

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I GOT NO PENIS. Megabeef #2 out now. Over 40 pages of funny ass shit, including a fake interview with Tim Armstrong and real interviews with the Neurotiks and the Infertil. $1ppd from: PO Box 16281, Alexandria, VA 22302.

MONEY FROM PARKING METERS Wrap a pillow case around a hammer to reduce noise. Standing on the sidewalk swing the hammer against the top part of the meter forcing it back towards the street. When it opens remove the internal mechanism and slip it into another bag. Do the whole street. Have a lookout. Please reprint in your zine.

BMX ZINES - I'm looking for any and all BMX zines, as well as old copies of mags like Freestylin' and Go. Let me know what you've got, and whatyou'd like in exchange. Also into hearing from riders who are into punk rock. Drop Out, PO Box 411341, San Francisco, CA, 94141-1341.

SICK PUNKS? Are you a punk suffering from a disease or illness? I'm trying to put together a zine. How are you treated? How does it affect you're involvement in the scene/life? ETC Please write! Siusan Moffat / 521 Clinton Street / Toronto, ONT / Canada M6G 2Z5

HEY BANDS! Graphic design and layout for your record, CD, insert, flyer, etc. Cheap rates; use your own art, photos, logo, fonts or let me do all the work! Full color, black-and-white, photo manipulation available. Red Right Hand Julie, PO Box 11794, Berkeley, CA 94712 or jewelee@pacbell.net

CONTRIBUTIONS NEEDED for a book consisting entirely of writings from punks (and the like) from around the world. All proceeds go to charity, so please write for more information: Walklor PO Box 533 Huntington Station, NY 11746 USA

29 Y/O MALE in the slammer and looking to correspond with any punk rock girls interested. I'm into music like Fang, Sick Pleasure, Wasted Youth, Fear, Meatmen, Chaos UK, Blitz, Upstarts, 4Skins, and a lot fucking more. I will answer all letters. Please write to Dave Wood #52798 PO # 1989, Ely NV 89301

ELECTRICIAN'S TEXTS AND DEMOS. $5.00 each. contact: Tone 1324 Burdsal Pkwy Indpls., IN 46208

NEW ZINE from Canada looking for writers and stuff to review. send your zines, music, videos, or whatever. $1.00 US, Canada/$2.00 world. write: Peter Kopp Jr. 9234 Charles St. #8 Chilliwack BC V2P-5K9

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ENGINE FANZINE #4 still available, with Seein' Red, Capitalist Casualties, Monster X, Charles Bronson, Agents of Satan - $3.00 postpaid in US. Issue 5 out this Fall with Devoid of Faith, Crudos, Scatha, Opstand, Hellnation, DS13, and Society of Jesus. PO Box 64666, Los Angeles, CA, 90064, USA.

VILE, BLASPHEMOUS VIDEOS uncut and uncensored sleaze, horror, exploitation, sexploitation, xxx/fetish, witchcraft, cult, asian/foreign, gore, satanism and other films of the bizarre. We specialize in rare and obscure VHS videos that are unavailable from any other source! For a detailed catalog/review guide. Send $3 ($5 outside USA) along with age statement (over 18) to: Witching Hour Video, P.O. Box 806 - University Station , Lexington, KY 40506-0025 USA

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10	Old Miami	Detroit, MI.
11	Concert Cafe	Greenbay, WI.
12	O Cayz Coral	Madison, WI.
13	Fireside Bowl	Chicago, IL.
14	Gabe's	Iowa City, IA.
15	TBA	Lincoln, NE.
16	Safari Club	Des Moines, IA.
17	Starlight	Ft. Collins, CO.
18	Open Productions	Billings, MT.
19	Jay's Upstairs	Missoula, MT.
20	The Uptown Tavern	Tri-Cities, WA.
21	Headline Cafe	Corvallis, OR.
22	E.J.'s	Portland, OR.
23	17 Nautical Mile	Portland, OR.
26	Pounder's	Escondido, CA.
27	Al's Bar	Los Angeles, CA.
29	The O-Town Tavern	Ogden, Utah

october

1	TBA	Denver, CO.
2	Gee Coffee	Olathe, KS.
3	Vino's	Little Rock, AK.
4	TBA	Austin, TX.
5	(A.M.) • KLOL (radio)	Houston, TX.
5	(P.M.) • Instant Karma	Houston, TX.
6	Sluggo's	Pennsacola, FL.
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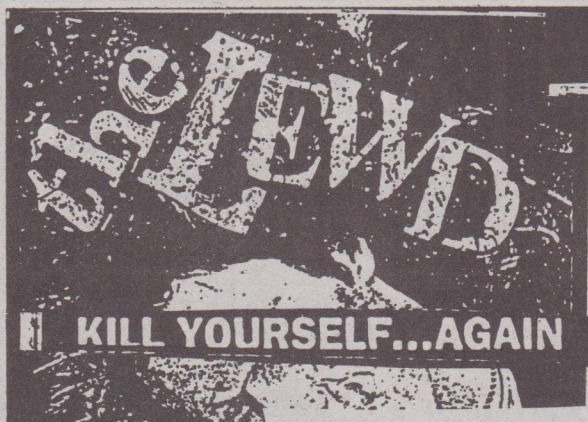

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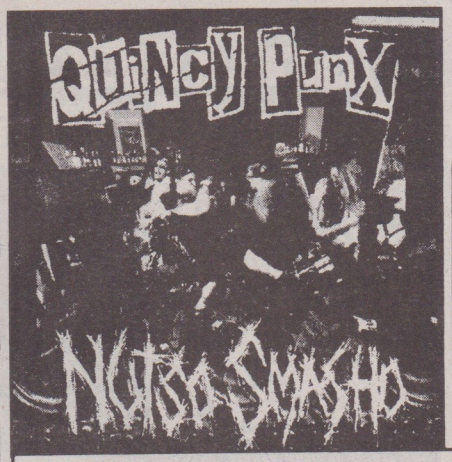

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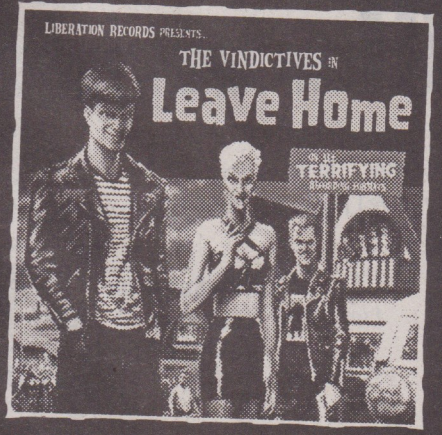

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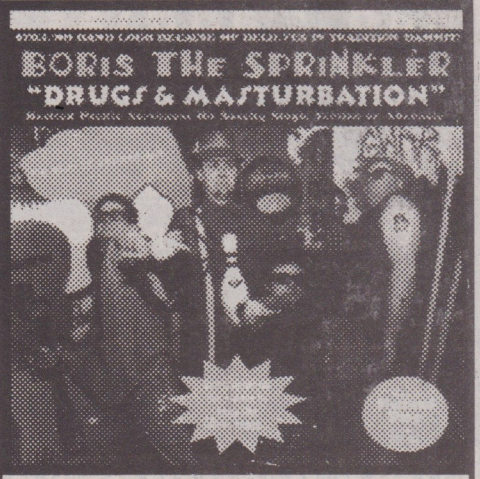

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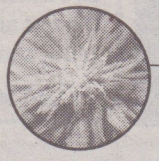

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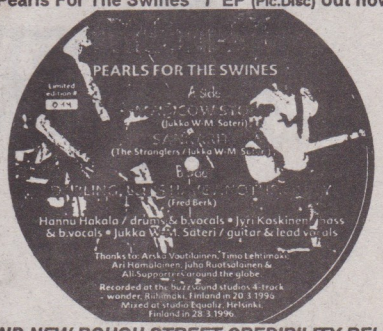

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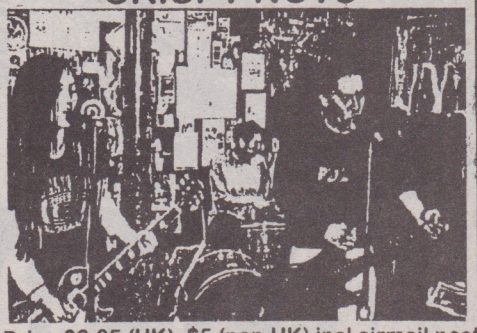

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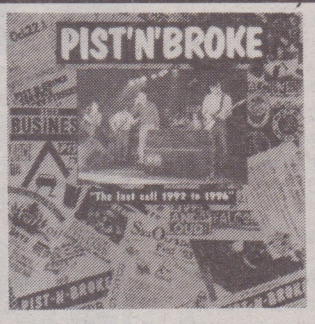

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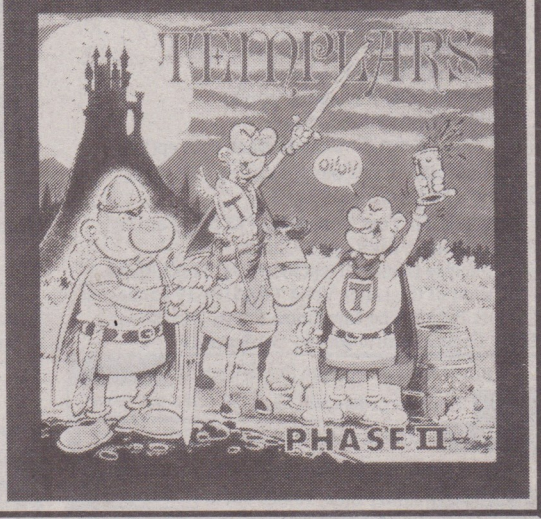

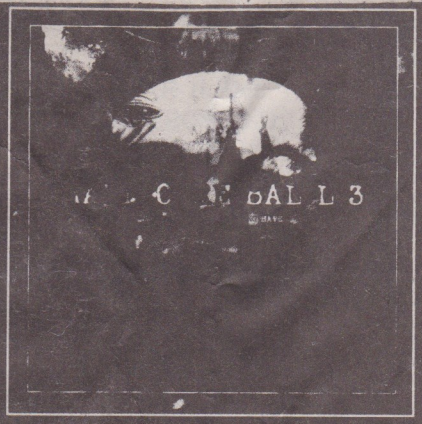

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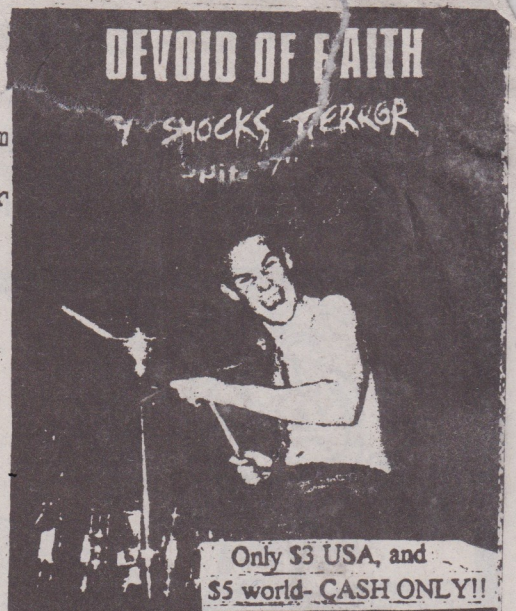

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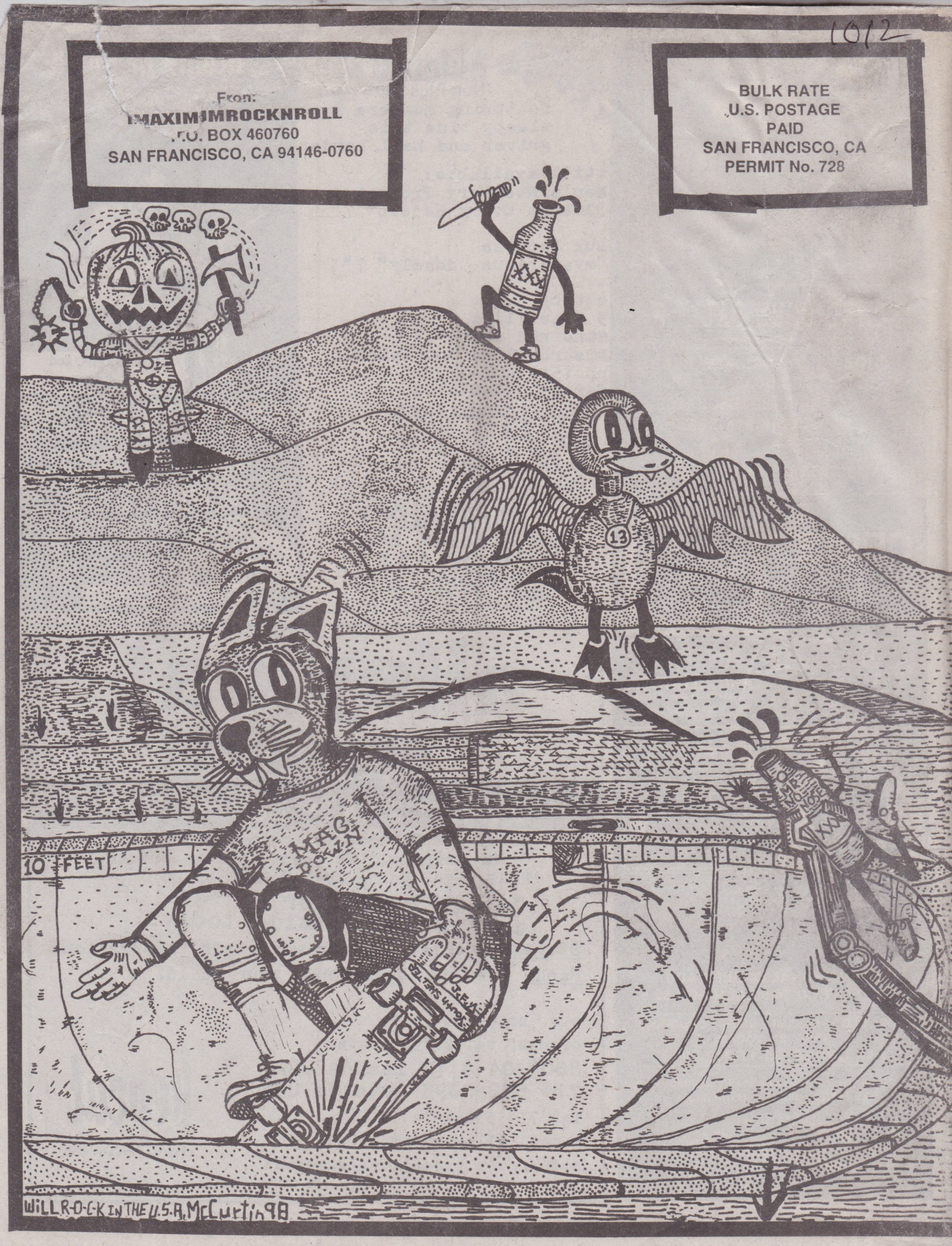
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